

# Ascending Cadence Gestures, A New Historical Survey, Part 2f1: to 1650, addendum 2

David Neumeyer  
Professor Emeritus of Music  
The University of Texas at Austin

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## Abstract:

Part 2f of a multi-part essay gathers additional compositions with ascending and upper-register cadence gestures in European and European-influenced music before 1650. Compositions include instrumental and vocal music by Arcadelt, Banchieri, Cazzati, Hammerschmidt, Marenzio, Quagliati, and Rusca (among others), as well as music from volumes published by the houses of Gardano and Vincenti. The document is in three files, Parts 2f1, 2f2, and 2f3.

Unless indicated otherwise by note or citation, nothing in this file has been published previously, with the exception of referenced and unreferenced material that has appeared in other essays of mine published on the Texas ScholarWorks platform or in my blogs. Musical examples come from public domain sources, most of them downloaded from IMSLP (<http://imslp.org>) or the Internet Archive. Any figures occasionally drawn from published sources that may still be under copyright are condensed, edited, and/or annotated and conform to Fair Use guidelines. The license under which this essay is published is: [Creative Commons Attribution-NonCommercial-NoDerivs 3.0 United States](https://creativecommons.org/licenses/by-nc-nd/3.0/). All new material and the compilation copyright David Neumeyer 2020.

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NB: I have published separately an index to all the compositions in the several Part 2 files:  
*Ascending Cadence Gestures, New Historical Survey, Part 2: Index to Composers and Compositions.*

## Introduction

For background information and discussion of goals and methods, please refer to *Ascending Cadence Gestures, New Historical Survey, Part 1: Introduction*: [link to Part 1](#). That file also contains a bibliography (with abstracts) of all my essays on ascending cadence gestures. The introduction to Part 2e lists a narrower selection of the essays (with abstracts) that are significantly concerned with early—that is, pre-eighteenth century—repertoire: [link to the first supplement \(Part 2e\)](#).

The present document is a second supplement to *Ascending Cadence Gestures, New Historical Survey, Part 2: European Modal Music (to 1650)* (May 2019): [link to Part 2a-d](#); [link to the first supplement \(Part 2e\)](#). After posting the four files for Part 2 on the Texas ScholarWorks platform, I continued to find examples in the early repertoire, even as I began work on Part 3, which will cover the period from 1650 to 1780. The first product of this additional effort was Part 2e, which includes seventy compositions, among them psalm settings by Le Jeune and Schütz, sacred songs by Henry and William Lawes, music from Felipe Pedrell's historical anthology of Spanish organ music, keyboard music by Trabaci, and instrumental ensemble music by Buonamente, Merula, and Turini.

Part 2f grew out of searches in IMSLP on the publishing houses Gardano and Vincenti; other items are mostly the result of category searches, including “canzona” and “2-voice compositions” filtered by “first published in the 17th century.”

The sequence is basically chronological but with significant exceptions. Section 1 has work from the music publisher Gardano, 1539-1625; section 2 additional pieces from the sixteenth century; section 3 music published by Giacomo and Alessandro Vincenti, 1584-1622. In sections 4 & 6 are additional vocal and instrumental titles, 1601-1648, respectively. Section 5 has work published in the year 1616. Section 7 has nearly 50 additional titles found since 28 May 2020, when a search on Melchior Franck expanded to other composers.

It is important to remind the reader that my long running documentation project, which has been intermittently active for more than twenty five years now, began as a search for ascending cadence gestures that could be interpreted as finishing a Schenkerian ascending *Urlinie*. At the time this included what I called a “mirror *Urlinie*” (from  $\wedge 8$  down to  $\wedge 5$  then returning to  $\wedge 8$ ) and a “neighbor-note *Urlinie*” (on  $\wedge 8$  with notes moving around it). In more recent years—influenced in part by the publication of my essay on proto-backgrounds (2009), the project has evolved to focus more substantially on ascending and upper-register structural-cadence gestures, irrespective of any Schenkerian reading.

For early compositions, such as those in all the files of Part 2, including the two supplements, a further—indeed essential—factor is the modal ambitus and the position of the cadence. I have written about this several times, most recently in the introduction to Part 2e. I should note, however, that in the work that has produced the current supplement file I have retreated somewhat from earlier assessments of individual compositions in that I have focused on cadence gestures that are *both* ascending and upper-register. That focus is not all-encompassing, however, and the reader will still find in this addendum file examples of what

I called “the five endings” (again, see the introduction to Part 2e). These, of course, are in addition to the standard PAC reaching  $\wedge 8$  in the uppermost voice with a 6-8 *cadenza perfetta* between that voice and the tenor (preferred). The five are:

1. “end before the end”: a structural cadence is followed by a shorter passage (codetta), often emphasizing what would later be called the subdominant.
2. “cantus I overtopped”: typically by cantus 2 in duets or in music for 6 or more parts.
3. “expressive highpoint”: the highest pitch comes before the final cadence.
4. “cantus discantus”: cantus closes on  $\wedge 5$  (rarely,  $\wedge 3$ ) while lower voices takes the *cadenza perfetta*; most common in vocal compositions with 5 or more parts.
5. “cantus takes  $\wedge 3$  rather than  $\wedge 1$ ”: where a standard close to  $\wedge 1$  is clearly expected but then diverted in the upper voice’s final note, usually as  $\wedge \#3$ .

Here are examples of each of these, drawn from the repertoire in this addendum.

1. “end before the end”: Jacob Regnart, “Hodie de virgine”

le - lu - ia. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.

le - lu - ia. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.

Al - le - lu - ia.

Al - le - lu - ia.

- lu - ia. Al - le - lu - ia. Al - le - lu - ia.

2. “cantus I overtopped”: Artusi, “Hor ch’i”

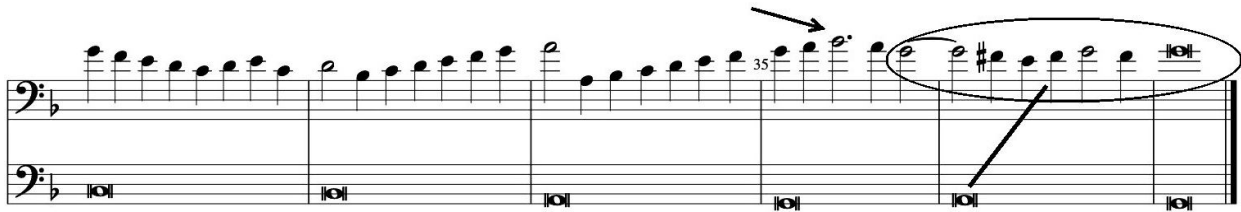
Hor ch'i

Hor ch'i

Hor ch'i

Hor ch'i

3. “expressive highpoint”: Ortiz, *Trattado de Glosas* (1553), vol. 2: *Recercadas Sobre El Canto Llano* “La Spagna,” no. 2.



4. “cantus discantus”: J. [or G.] Casteletti, “O Crux spendidior” (1568). In 8 voices. Cantus 1 closes on  $\wedge 5$ , cantus 2 takes  $\wedge 2$  in the cadence (then goes up to  $\wedge 3$ , not down to  $\wedge 1$ ), and sextus (tenor 2) takes  $\wedge \#7$  to  $\wedge 8$ .

Secunda Pars A 8 CANTVS 269

**Cantus, end** **Mixolydian: ^5**

Rux est arbor dignissima in qua salutis

alleluia alleluia alleluia alleluia alleluia alleluia ia.

**Bassus, end**

alleluia alleluia alleluia alleluia alleluia alleluia

5. “cantus takes  $\wedge_3$  rather than  $\wedge_1$ ”: I have drawn on an example from Part 2e for this. Giovanni Battista Buonamente, *Sonate, et canzoni a due, tre, quattro, cinque, et a sei voci [...]*, libro VI (1636), n16: Canzon quarta [à 4].

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Musical score for 'The Rose Tree' (No. 83). The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is one sharp (F#). The time signature is common time (C). The score consists of 8 measures. A box highlights the first measure of the Treble 1 staff, which contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. A line points from the box to the first measure of the Treble 2 staff, which contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The score ends with a double bar line and repeat signs.

The main result of the work here, as in Part 2e, is further documentation of the presence, significance, and character of ascending and upper-register cadence gestures in European music of the sixteenth and, especially, the seventeenth centuries. A total of nearly 200 compositions are now added to the more than 340 already cited from this period. (For a complete list of titles in all files of Part 2, see the Appendix.)

I wish to emphasize that—largely in common with the earlier essays of Part 2—the present file is *not* meant as analytical or interpretative demonstration in the common contemporary mode of music studies (music theory and musicology). Rather, the point is in the number of pieces, the fact that they exist, and their presence in well-known collections that were widely available and saw significant use by musicians and the teachers of musicians. Indeed, much of what I intend to say of an analytical or interpretative nature has already been said in earlier essays, so that there is very little commentary here; for many examples, the reader will find only annotated scores.

\* \* \*

I have taken the score sources as they are,\* which is to say that I have not attempted to locate modern editions\*\* nor have I done any musicological research to verify information, correct errors, etc., nor, with one important exception, have I consulted the secondary literature. That exception is Frank Heidlberger's wonderful exemplar of serious traditional scholarship in *Canzon da Sonar: Studien zu Terminologie, Gattungsproblematik und Stilwandel in der Instrumentalmusik Oberitaliens um 1600* [Canzon da Sonar: Studies in Terminology, Genre Issues, and Style Change in the Instrumental Music of Northern Italy around 1600] (2 vols; 2000). I am also duly appreciative of the coincidence that brought me a copy of this work from Basileia Books, an antiquarian book dealer in nearby Andover, Massachusetts. It was the only copy available for sale in the United States and was originally in the library of Jeffery Kite-Powell, professor of musicology in Florida State University, now emeritus.

Finally, I am grateful to those musicians who have created scores in modern notation for some compositions from this era and who have uploaded those to IMSLP or other sites under a Creative Commons license. Only rarely are such scores simply transcription—virtually always editorial judgments, small and large, are involved. Those whose work is included here are Andrea Bornstein, Renato Calcaterra, Andrea Friggi, Allen Garvin, Thomas Gettys, Lorenzo Girodo, Pierre Gouin, Hans Mons, Daniel Van Gilst, Klaas Spijker, and André Vierendeels. My apologies for occasional condensing and excerpting. Some scores later in this essay come from the three *Denkmäler* series publications of the late 19th and early 20th centuries.

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\* That goes for the source files, also, which vary greatly in quality, from professional scans done by major libraries to scans of microfilm printouts. As usual I have done what I can to make them all readable, with the help of tools in Thorsten Lemke's GraphicConverter program.

\*\* As I have noted in several previous essays, I retired several years ago and now live in an area where I do not have easy physical access to a research library.

# §I. Music published by Gardano, 1539-1625

Jacob Arcadelt, *Il vero secondo libro de madrigali d'Arcadelt novamente stampato* (1539)

Source: IMSLP; digital facsimile from the Münchener DigitalizierungsZentrum.

To begin, an example of “cantus discantus,” where the cantus voice is highest but does not participate in the cadence (that is, has neither  $\wedge 7-\wedge 8$  nor  $\wedge 2-\wedge 1$ ). Here the cantus suggests an Aeolian mode (box at the beginning) but the final bars in my notation show that the principal mode is Dorian and the cantus climbs steadily to end on  $\wedge 5$ .

XXVIII

Mor la tua uirtute non e dal mondo et dalla gente intesa che da uiltat' offer

sa segue suo dann' et fugge sua salute et fugge sua salute.

Ma se tue lode fusser cono sciute tra noi si come la doue ri-

splende piu del tuo uiuo raggio dritto camin' et saggio prenderia nostra uita che nol

prende et torneria con la prima beltate gl'anni dell'oro et la felice etate

gl'anni dell'oro et la felice etate.



Antonio Gardano, publ., *Il primo libro a due voci de diversi autori* (1553)

No. 2. Jan z Lublina, *Agnus Dei*

Unlike the previous example, this has a clearly defined and maintained Phrygian-mode basis. This *Agnus Dei* is for two tenors: the complete tenor 1 part is given and the final line only of the tenor 2 part.

The image shows a page from a 16th-century music book. At the top right, the word "TENOR" is written. The title "Agnus dei" is written below the first staff. The music is written on six staves. The first staff begins with a large, ornate initial "A". The notation consists of diamond-shaped notes on a five-line staff. The final line of the sixth staff is circled, and the label "(D3)" is written below it.

(tenor 2 ending)

The image shows a single staff of music, which is the ending for the tenor 2 part. The notation consists of diamond-shaped notes on a five-line staff.

No. 35. Antoine Brumel, *Agnus Dei*

Another Agnus Dei, this time for alto and bass. As with the previous example, the entire alto part is given, along with the final line of the bass. The mode is once-transposed Ionian.

The image displays a musical score for Antoine Brumel's *Agnus Dei*, specifically for the alto and bass parts. The score is written on five staves. The first staff is labeled "Brumel." and "CANTVS." and features a large initial "A" for "Agnus dei". The second staff is labeled "Gnus dei". The third and fourth staves show the continuation of the music, with the third staff ending in a double bar line. The fifth staff shows the final line of the bass part. The mode is once-transposed Ionian. The score is presented in a historical style with square notes and a single clef.

Antonio Gardano, publ., *Fantasia ricercari contrapunti a 3 voci* (1559)

(Library source unknown)

M. Adriano, Recercar segundo

Cadences and their positions (cadence to G, etc.) are shown—example continues on the next page. An unusual ascent to the final cadence, in that it is mainly in leaps rather than steps. I am assuming ficta will make F4 into F#4.

ADRIANO. 7 CANTUS

Recercar segundo

G

A D

A

RESIDVVM. 8 CANTUS

A



M. Adriano, Recercar terzo

Here, only the beginning and ending of the cantus part. Ionian mode, with a good bit of maneuvering in the tetrachord G<sub>4</sub>-C<sub>5</sub> in the final passage.

ADRIANO. CANTVS

Recercar terzo.

Two staves of musical notation. The first staff is labeled 'ADRIANO.' and the second staff is labeled 'CANTVS'. The first staff has a circled beginning and a circled middle section. The second staff has a circled beginning and a circled middle section. The letters 'C' and 'G' are placed below the staves to indicate specific notes or chords.

M. Adriano, Recercar quarto

Beginning and ending of the cantus part. Once-transposed Dorian, with an extended, recharged scalar ascent to the final cadence on G4. Ficta assumed to make F#4.



Antonio Gardano, publ., *Novi thesauri musici* I (1568)

Source: IMSLP; digital facsimile of a copy in the Österreichische Nationalbibliothek.

M. Zapfelius, "Veni redemptor"

Cantus 1, part 1, beginning, then all of it for part 2, which closes with an ascent to a cadence on G5. Ficta assumed to make F#5.

In Aduentu domini Mathias Zapfelius A 5 Cantus Primus. 7



Eni redemptor gen tium

Veni redemptor Veni redemptor gen

SECUNDA PARS A 4



On ex virili fe mine Non ex viri- li Non ex virili femi ne sed mi stico sed mistico spiramine Verbū Dei factū est ca ro Verbum Deil factum est ca ro fructusq; uentris floruit fructusq; uentris flo ruit



J. Regnart, "Hodie de virgine"

On the next page, see the final bars, full score, in modern notation by Allen Garvin. The "alleluias" in the cantus part move back and forth through the octave C4-C5. The structural cadence is in the two tenor parts and is a strong ascent (boxed); the passage that follows is "ending after the end" with subdominant emphasis and a "cantus discantus" effect.

De Natlitate Domini Iacobus Regnart. A 5 CANTVS 1e

Odie de virgine saluator mudi na tus est

Hodie de virgine saluator mundi natus est

natus est saluator mundi natus est alleluia allelu-

ia alleluia Gaudet exercitus angelorū Alle-

lu ia alle lu ia alleluia Quia

hodie salus eter na salus eter na salus eter na Humano

generi apparuit humano generi apparuit humano generi apparuit al-

le luia alleluia alle luia allelu-

ia alleluia alleluia alleluia alleluia. Cantus D

pa - ru - it, hu - ma - no ge - ne - ri ap - pa - ru - it, hu - ma - no ge - ne - ri ap - pa - ru -

Hu - ma - no ge - ne - ri ap - pa - ru - it, hu - ma - no ge - ne -

ri ap - pa - ru - it, ap - pa - ru - it, hu - ma - no ge - ne - ri ap - pa - ru - it, ap - pa - ru -

pa - ru - it, hu - ma - no ge - ne - ri ap - pa - ru - it, ap - pa - ru - it, ap - pa -

hu - ma - no ge - ne - ri ap - pa - ru - it, hu - ma - no ge - ne - ri ap -

Set by Allen Garvin (aurvondel@gmail.com) (orig. 2020-02-17 / ver. 2020-02-17) CC BY-NC 4.0

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it. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.

ri ap - pa - ru - it. Al - le - lu - ia. Al - le - lu - ia.

- it, ap - pa - ru - it. Al - le - lu - ia. Al - le - lu -

- ru - it. Al - le - lu - ia. Al - le - lu - ia. Al - le -

pa - ru - it. Al - le - lu - ia. Al - le

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lu - ia. Al - le - lu - ia. Al - le - lu - ia.

Al - le - lu - ia.

ia. Al - le - lu - ia. Al - le - lu - ia.

lu - ia. Al - le - lu - ia. Al - le - lu - ia.

lu - ia. Al - le - lu - ia. Al - le - lu - ia.

[illegible]



M. Des buissons, "Verbum caro factu est"

The repetitions of "plenu gratia & veritate" sit consistently in the upper tetrachord of the Mixolydian ambitus G3-G4. The structural cadence is circled in the bottom staff, another case of "ending before the end" after which comes the coda-like subdominant emphasis, but the cantus ends on G4 again. See also the final line of the bass (at the bottom of the page).

De Natiuitate Domini Michael des buissons A 5 Cantus Ad æquales. 16

Verbum caro factu est ij Verbu ca-

ro fa ctu est verbu ca ro factu

est factu est & habitauit in no bis & habitauit in nobis

& habitauit in nobis cuius gloriam vidimus cuius glori-

a vi dimus cuius gloriam uidi mus cu-

ius gloriam ui dimus quasi vnigeniti a patre qua-

fi vnige niti a pa tre ple num

gratia gra tia plenu gra tia & ueritate & ueri-

ta te plenu gratia & ueri tate.

Bass, final line:

& uerita te plenu gra tia & uerita te.

Antonio Gardano, publ., *Novi thesauri musici* 3 (1568)

Source: IMSLP; digital facsimile of a copy in the Österreichische Nationalbibliothek.

Christian Hollander, “Inter natos mulierum”

Another case of “ending before the end” where the coda-like subdominant emphasis is clear but short. See the final line of the bass (at the bottom of the page)—the cadential “V-I” is circled.

De S. Ioanne Baptista Christ. Hollander A 4 Ad equales 270

I

Nter natos mulierum muli e rû mulierum Inter

natos mulierum Inter natos mulierum mu lierum mulie-

rû nō surrexit maior nō fur rexit nō fur re-

xit nō surrexit ma ior Ioanne baptista qui viā domino qui viā domi-

no qui viam do mino domino preparauit in eremo preparauit in eremo.

Bass, final line:

no qui vi      a domino preparauit      in eremo preparauit in eremo.

Adriano Banchieri, *Il Principiante fanciullo* (1625)

Seconda Corrente

Proportioni Sotto il tempo della Semibreue. 28 CANTO

Econda Corrente alla Chiane di g. in b. melle.

Quarta Corrente

Proportione sott'il Tempo della Semibreue. 30 CANTO

Varta Corrente per la Chiave di g. in b. quadro.

IL FINE.

## §2. Additional compositions from the sixteenth century

Tiburtino, *Fantesie, et ricercari a tre voci* (1549).

Library source unknown.

CANTVS

11

Vi re mi ut

G

Cipriano Rore

XVIII

O dico O diſi O dirò ſu ch'ionius che chi ſi truou' in digno l'ac-

cio preſo ſe ben di ſe uida ſua donna ſeb'ius ſe'ntratt' auuers' al ſuo deſir ac-

ceſo ſe ben Amor ij d'ogni merced' il prima ij peſua ch'el

tempo la fati'ba ſpoſo pur ch'altamente baſſia loca'il core pianger non

de ſe ben languis' e more ij ſe ben languis' e more.



Adriano Vuigliant XIX CANTUS

**S**ur le ioly ioly ionc sur le ioly ioly ionc ma doule' amye sur le ioly ioly ionc sur le ioly

ioly ionc sur le ioly ioly ionc sur le ioly ioly ionc nous esbatons en ce ioly May gracieulx saoureux & amoureux

ou nobles amours se rassemblent ou nobles amours se rassemblent

le trouuay m'ame au lieu tant ioieulx folaticulx ou nostre amour recommengames apres du

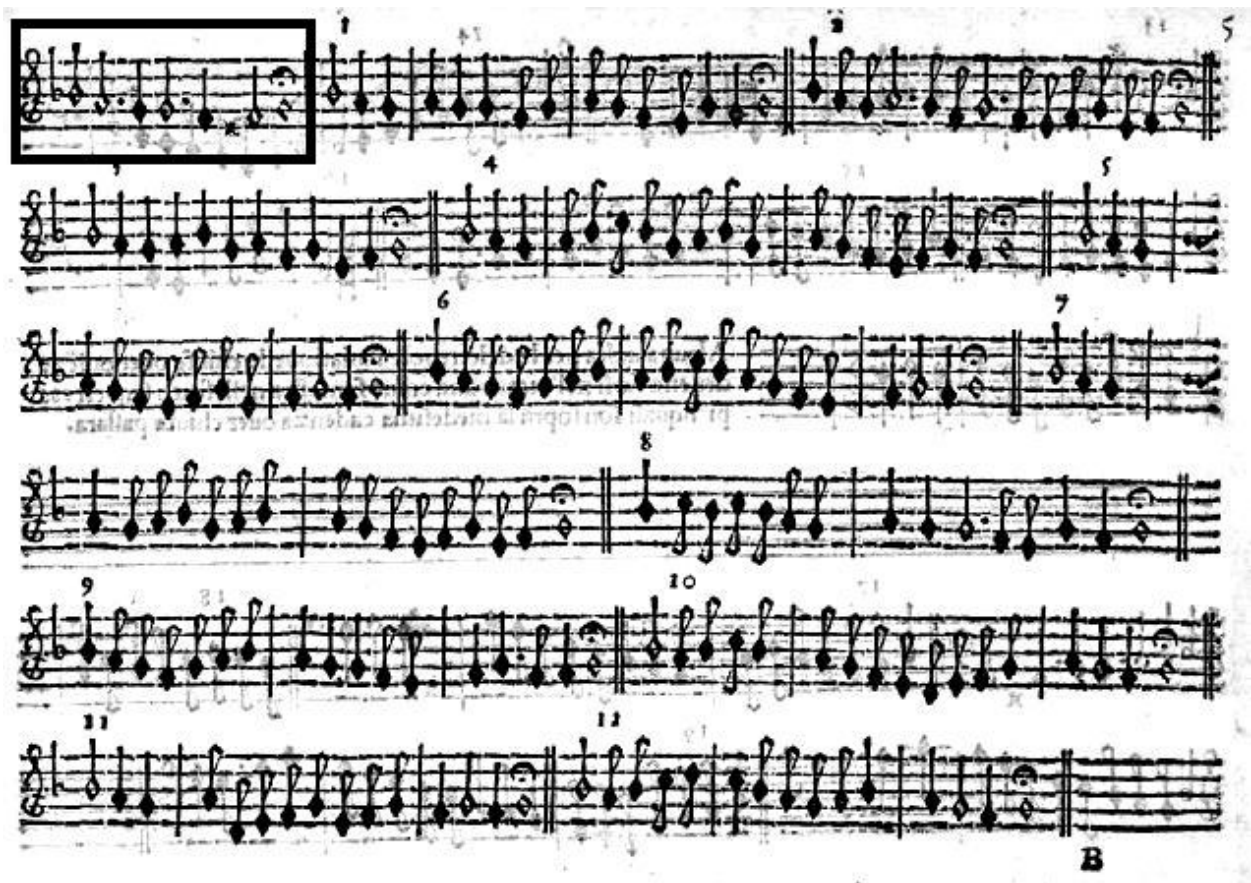
ioly ionc apres du ioly ioly ionc apres du ioly ionc sur le ioly ioly ionc

nous esbatons sur le ioly ionc ionc nous esbatons sur le ioly ioly ionc nous esbatons. H

Ortiz, *Trattado de Glosas* (1553): from vol. 1: Examples of elaborated cadences

Score from the Biblioteca Digital Hispánica project.

The basic figure is boxed, after which follow 21 examples of ways to perform diminutions. The figure is then slightly altered (the first two notes flipped) and 24 examples of ways to diminish that follow. I have marked with arrows endings in the upper octave. Most emphasize the upper-register close by strongly defined ascending scale figures. Notice also that several overshoot G5 to create an expressive highpoint on A5.



Example continues on the next page.

13 14 15 16

Alcuna uolta per le deletteuole uariatione le chiuse ouer cadēze deueno farfi nel'ottaua alra come si mostra nelli sotto sequēti escē pi liquali son sopra la medesima cadenza ouer chiusa passara.

17 18 19

20 21

Altre uariationi di cadenze sopra il medesimo G sol re vt

1 2 4 5 6



This image displays a handwritten musical score, identified as Part 2f1, page 27. The score is written on ten staves, each containing a series of musical notes and rests. The measures are numbered sequentially from 7 to 24. The notation includes various note values, stems, and beams, suggesting a complex rhythmic structure. Several measures (14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24) feature arrows pointing to specific notes or groups of notes, likely indicating a performance instruction or a point of interest. The handwriting is clear and legible, typical of historical musical manuscripts.

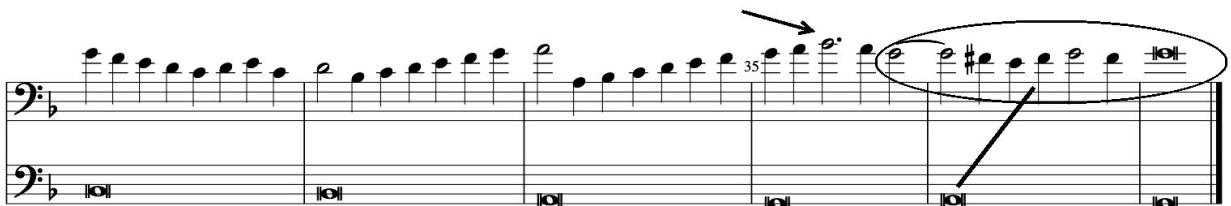
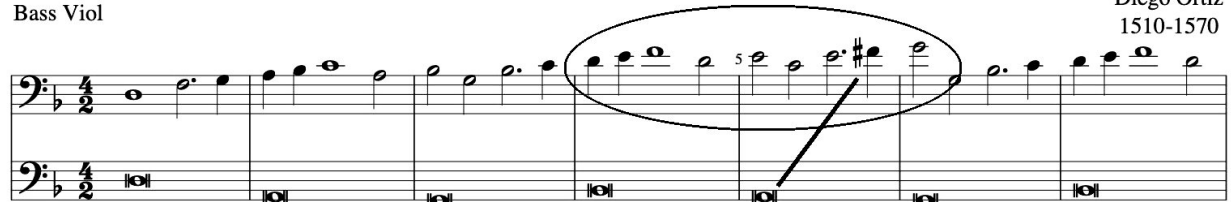
Ortiz, *Trattado de Glosas* (1553): from vol. 2: *Recercadas Sobre El Canto Llano* "La Spagna."

Modern notation by Thomas Gettys.

n2

Bass Viol

Diego Ortiz  
1510-1570

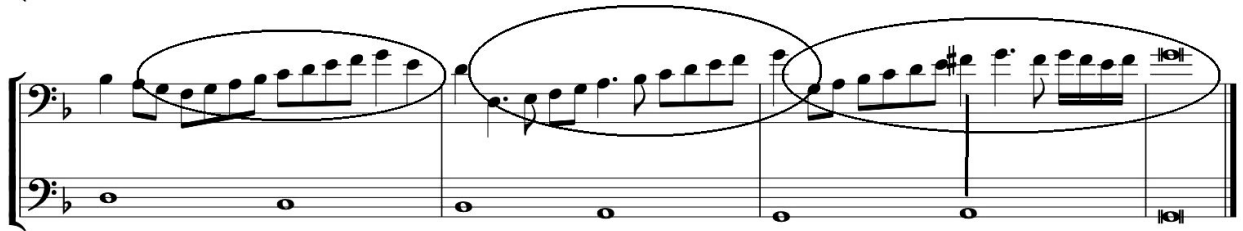
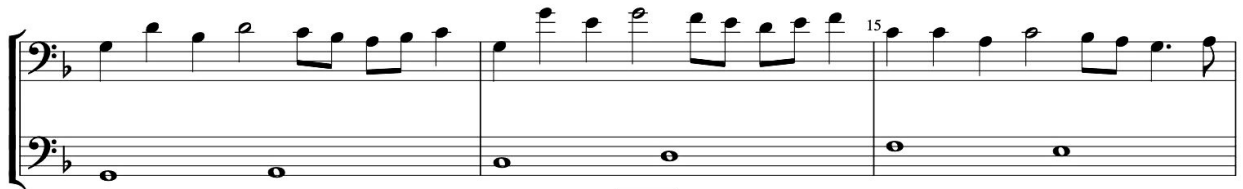


Transcribed by Thomas Gettys

n6:

Bass Viol

Diego Ortiz  
1510-1570



Transcribed by Thomas Gettys

Example continues on the next page.

[1<sup>a</sup> v.]

La rou - sée du mois de may M'a gas - té.

[2<sup>a</sup> v.]

[3<sup>a</sup> v.]

La rou - sée du mois de may M'a

ma ver - te cot - - te.

La rou - sée du mois de may M'a gas -

gas - té ma ver - te cot - te, ma ver - te cot - te,

56

jar - din m'en en - tray; Di - tes vous que je suis sot - te,

En un jar -

vous que je suis sot - te, En un jar - din m'en en - tray :

65

Di - tes vous que je suis sot - - te?

- din m'en en - tary; Di - tes vous que je suis sot - te, Di - tes

Di - tes vous que je suis sot - te. Di - tes vous que

95

Ma gas - té ma ver - te cot - te, \_\_\_\_\_

La rou - sée du mois de may M'a gas - té ma

M'a gas - té ma ver - te cot - - - te, M'a

105

ma ver - - - te cot - - - te.

ver - te cot - te, M'a gas - té ma ver - te cot - te.

gas - té ma ver - te cot - te, ma ver - te cot - te.

# 17. Hillaire Penet, "Il fait bon aimer l'oisillon"

Example continues on the next page.

[1<sup>a</sup> v.]

Il fait bon ai - mer l'oi -

[2<sup>a</sup> v.]

Il fait bon ai -

[3<sup>a</sup> v.]

Il fait bon ai - - - mer l'oi -

8

- - - sil - - - lon Qui chan - te par na - tu - - - - -

- - mer l'oi - - - sil - lon Qui chan - te

- - - sil - lon Qui chan - te par na - - -

26

Le mois de may \_\_\_\_\_ au \_\_\_\_\_

Le mois de may \_\_\_\_\_ au vert buis - son, Le

au \_\_\_\_\_

34

\_\_\_\_\_ vert \_\_\_\_\_ buis - son Tan - dis \_\_\_\_\_

mois de may \_\_\_\_\_ au vert \_\_\_\_\_ buis - son \_\_\_\_\_

\_\_\_\_\_ vert \_\_\_\_\_ buis - son Tan - dis \_\_\_\_\_

42

\_\_\_\_\_ que la nuit \_\_\_\_\_ du - - - - - re, Tan - dis \_\_\_\_\_

Tan - dis \_\_\_\_\_ que la \_\_\_\_\_ nuit du - - - - - re, \_\_\_\_\_

\_\_\_\_\_ que la \_\_\_\_\_ nuit du - - - - - re, Tan -

51

\_\_\_\_\_ que la nuit \_\_\_\_\_ du - - - - - re.

Tan - dis \_\_\_\_\_ que la \_\_\_\_\_ nuit du - - - - - re.

dis \_\_\_\_\_ que la \_\_\_\_\_ nuit du - - - - - re.

Example continues on the next page.

131

Ain - si est sa na - ru - - - - -

soit; Ain - si est sa na - tu - - - - -

soit; \_\_\_\_\_ Ain - si est sa na - tu - - - - -

138

- - - - - re, Ain - si est sa na -

- - - - - re, Ain - si est sa na - tu - -

- - - - - re, \_\_\_\_\_ Ain - si est

146

tu - - - - - re.

- - - - - re.

sa na - tu - - - - - re.

Guilio Gigli da Immola, compiler, *Sdegnosi ardori* (1585)

Score source: Bayerische Staatsbibliothek

Filippo di Monte, no. 1 "Ardo sì, ma non t'amo"

Here the figure at the end is "cantus discantus," the cadence happening in the final notes in the alto and tenor voices, with the bass C3-F3.



I. FILIPPO DI MONTE.

Rdo sì, ma nò t'amo, ardo sì, ma nò t'amo, Perfida e  
dispietata, Indegnamen'ta-  
ma- ta, Da sì leale amante. Nè più farà nè più farà che  
del mio amor ti vate, ch'ogia fanat' il core, e s'ardo ardo di fde- gno e nò d'amore, e s'ar-  
do ardo di fde- gno e nò d'amore, e s'ardo, ardo di fde- gno e nò d'amore.



Giorgio Florio, no. 10 "Ardo si, ma non t'amo"

The set-up for the ending is identical to that of the preceding example.

X. GIORGIO FLORIO.

Ardo si, ma non t'amo ma non t'amo, Ardo si, ma non t'a-

mo, Ardo si, ma non t'amo, ma non t'amo, ma non t'amo, Perfida, e

dispie- tata, Indegnamente amata, in- degnamente amata, Da si

leal a- mante, Ne piu farà che del mio amori vante, Ne

del mio amori vante, Ch'oglia fanato il core, E s'ardo, ardo di sdegno e

nond'amore, ardo di sdegno e non d'amore, ardo di sdegno e non d'amore,


e non d'amore, ardo di sdegno e non d'amo-

re, ardo di sdegno e non d'amore.

## Fileno Cornazzani, no. 25 "Ardo sì, ma non t'amo"

Here the structural cadence occurs in the alto and tenor at the long note ending "amore" (end of the first box). At that point and also in the subdominant "coda" the cantus is "cantus discantus."

XXV. FILENO CORNAZZANI.



Rdo sì, ma non t'amo, ma nò t'a- mo,

Perfida e dispictata, Indegnamente amata, ij

Da sì leale aman- te, Ne più farà che

del mio amor ti van- te, ne più farà che del mio amor ti vante, Ch'ogia fanato il

core ij ch'o gia ij fanato il co-

re, Ch'ogia fana- to il co- re, E s'ardo, ij ardo di

sdegno e non d'amo- re, ardo di sdegno ardo di sdegno e non d'amore,

ij ardo di sdegno e nò d'amo- re.

## Ferdinando Pagani, no. 29 "Ardo sì, ma non t'amo"

The ending is a PAC on D and a ficta-generated C#5 in the cantus is assumed. Once again the *cadenza perfetta* is in the alto and tenor, though the former diverts from  $\wedge 1$  to  $\wedge \#3$  on the final chord.


XXIX. FERDINANDO PAGANI.

R- do ar- do ar- do ar- do si, ma nò t'amo,  
Indegnamente amata, indegnamente indegnamente amata, Da sì leale aman-  
te, Ne più farà che del mio amor ne più farà che del mio amor  
ti vante, Ch'oglia fanato il core ch'oglia fanato il co- re, E s'ardo, e  
s'ardo, ar- do ar- do di sdegno e non d'amore, di sdegno e nò d'amo-  
re, ardo di sdegno ardo di sdegno e non d'a- more.

## Guilio Gigli da Immola, no. 30 "Ardo sì, ma non t'amo"

The penultimate setting of the poem is by the compiler, Gigli de Immola (the last one, no. 31, is by Lassus). The mode is once-transposed Ionian; the ending has the structural cadence, and by this time the reader will not be surprised to hear that the *cadenza perfetta* is in the alto and tenor and the cantus is "discantus."

XXX. GIVLIO GIGLI DA IMMOLA.



Ardo sì, ma non t'a- mo, ardo sì, ma non t'amo,  
 Perfida e dispietata, Indegnamet'a-  
 mata indegnamente ama- ta, Da sì leale amante, Ne più farà ne  
 più farà che del mio amor, che del mio amor ti vante, ch'ogia fanato il core, fanato il core,  
 ch'ogia fanato il core, fanato il core, E s'ardo e s'ardo e s'ardo, ardo di  
 fdegno ardo di fde- gno, ardo di fdegno e non d'amo- re, ar-  
 do di fde- gno ardo di fdegno e non d'amore.

Jean de Castro, *Chansons, Madrigaux et Motetz a trois parties* (1582)

Library source unknown.

“Si bien acort”

The rush of small note values so common in instrumental music throughout this era can be found in vocal ensemble music, too—thanks to the ubiquitous “alleluias,” “amens,” “laudates,” and similar ritual idioms, it’s actually more common in sacred than secular music. Castro does offer one example from the latter here, where the decisive ascending scale incorporates small notes heading directly to the final cadence on D5.

I O. CASTRO.

Si bien acort, j'eusse aperçu Quand je te vy premierement, Si bien acort j'eusse aperçu  
 Quand je te vy premierement, Le mal que j'ay depuis reçu Pour aymer trop loyalement, Pour ay-  
 mer trop loyalement, Mon cœur qui franc auoit veü, Mon. Mon cœur qui franc auoit veü,  
 N'eust pas esté si tost N'eust pas esté si tost si tost veü.

Modern notation by André Vierendeels.

Superius

Si bien a - cort, j'eus - se'a - per - çeu, quand je te vy pre - miè - re -

Altus

Si bien a - cort, j'eus - se'a - per çeu, quand je te vy pre - miè - re -

Tenor

Quand je te vy pre - miè - re -

40

S n'eust pas es - té si tost, n'eust pas es - té

A n'eust pas es - té, n'eust pas es - té

T pas es - té si tost, n'eust pas es - té, n'eust pas es - té

45

S si tost, si tost vein - cu.

A si tost vein - cu, si tost vein - cu.

T si tost, si tost, si tost vein - cu.

“Poi che, porto tormento.”

Apologies for the scan of a poor microfilm printout. Once-transposed Dorian, cadence to D5.

**SUPERIUS.**

Oi che, porto tormento, Poi che per ben amar porto tormento E de l'altrui peccar

chiaggio per dono Poi ch'in fòrdit' il ciel Poi ch'in fòrdit' il ciel al mio la- mento, Enùlla

fima di mia voce Enùlla fima di mia voc' il suo- no Accio ch'il mio morir, dia

gran spauento, A quelli ch'in amar speranza ponno, Del morre vien, ch'afai felice more Chi per morir

morir finit' il suo doio- re, Chi per morir morir finit' il suo dolo- re. E 2



§3. Music published by Giacomo and Alessandro Vincenti, 1584-1622

Giacomo Vincenti, compiler, *Canzon di diversi per sonar con ogni sorte di stromenti* (1588).

Library source unknown.

Claudio Merulo [de Corregio], Canzona a4

Cadence in the lower register — circled in the last line — then an “ending after the end.”



Claudio Merulo [de Corregio], “Torna crequilon” Modern notation by Allen Garvin.

A counter-example—or demonstration that “cantus discantus” “ending after the end” (boxed) can be an upper-register afterthought to a lower- or middle-register close (circled).

Composer? “Sine tenez.”

As in the preceding, a middle-register close (circled) followed by a “cantus discantus”

“ending after the end.”

Note that in these cases the cantus almost always ends on  $\wedge 5$ .



Giacomo Vincenti, compiler, *Intermedii et Concerti* (1591).

Luca Marenzio, Secundo Intermedio, Sinfonia. Modern notation by Lorenzo Girodo.

A simple example of what, in the German tradition, would be called Vordertanz-Nachtanz, where a dance is played in duple meter, then repeated adjusted to triple meter. In this case that means two very pronounced ascending cadence gestures, occupying a full phrase in each case.

The image displays a musical score for the Secundo Intermedio, Sinfonia, by Luca Marenzio, compiled by Giacomo Vincenti in 1591. The score is presented in modern notation by Lorenzo Girodo. It features five vocal parts (Canto, Alto, Tenore, Settimo, Basso) and five instrumental staves. The score is divided into three systems. The first system shows the vocal parts and the instrumental staves. The second system, starting at measure 7, shows the instrumental staves with a box highlighting a specific phrase and a line pointing to a measure. The third system, starting at measure 14, also shows the instrumental staves with a box highlighting a specific phrase and a line pointing to a measure. The score is written in a key signature of one flat (B-flat) and a time signature of common time (C). The instrumental staves are marked with a '3' at the beginning, indicating a triple meter. The vocal parts are marked with a 'C' at the beginning, indicating a common time signature. The score is written in a style that is characteristic of the late 16th century, with a focus on the vocal parts and the instrumental staves.

Vittoria Aleotti, *Madrigali a 4 voci* (1593).

Modern notation by Lorenzo Girodo.

no. 2 “Baciai per haver vita”

I regard this as an upper-register cadence (there is no doubt about it being ascending!), though the bulk of the canto part in the piece lies in the upper-tetrachord G4-C5, reaches above occasionally (several times to a cadence on D, as in bars 53-54 here; twice to E5 in a point of imitation and the expressive highpoint in a cadence to D5), and below to G4 only twice—once for F#4 in a cadence to G, and in bars 57-58 at the beginning of the ascent to the final cadence.

47

il cor mi fu ra - pi-to e tol-

il cor mi fu ra - pi-to il cor mi fu ra - pi - to e

cor mi fu ra - pi-to e tol - to il cor mi fu ra-pi-

- cian - do il cor mi fu ra - pi-to e tol - to

56

- to il cor mi fu ra-pi - to e tol-

tol - to il cor mi fu ra-pi - to e tol - to.

- to e tol- to il cor mi fu ra-pi-to e tol - to.

mi fu ra-pi - to e tol - to mi fu ra-pi - to e tol - to.

no. 3 “Quante volte invan cor mio”

In terms of register and mode in the canto part, this is like the preceding. The effect is different, though, with an invertible voice pair (see alto-tenor in 39-40, then tenor-bass in 40-41) helping to generate repeated short ascending cadences to C4 or C5.

36

stral - d'a - mo - re ch'in o-gni par - te

stral - d'a - mo - re mi pia - ga-sti il co - re ch'in o-gni-par - te

stral-d'a-mo - re ch'in o - gni par - te mi pia-ga-sti il

stral - d'a - mo - re mi pia-ga-sti il co - re ch'in o - gni

43

mi pia-ga - sti il co - re mi pia-ga - sti il co - re.

ch'in o - gni-par- te mi pia-ga - sti il co - re.

co - re mi pia-ga - sti il co - re mi pia - ga - sti il co - re.

par - te ch'in o - gni par- te mi pia - ga - sti il co - re.

no. 13 "Per voi lasso"

Here are the beginning and the end, the former to help establish the mode as Aeolian, the latter to show a very unusual middle- (not upper-)register chromatic and anguished ascending cadence gesture, of course, for "a anco la morte mia" ("even my death").

Canto: Per voi las - so con - vie - ne ch'io vi - va e ch'io re - spi - ri  
 Alto: Per voi las - so con - vie - ne ch'io vi - va e ch'io re - spi -  
 Tenore: Per voi las - so con - vie - ne  
 Basso: Per voi las - so con - vie - ne ch'io

47  
 pur con-ver-rà che si - a pur con-ver-rà che si - a an-  
 fin pur con-ver - rà che si - a pur con-ver - rà che si - a an-  
 e vo - stra'al fin pur con-ver - rà che si - a an-  
 e vo - stra'al fin pur con-ver-rà che si - a an-

52  
 - co la mor-te mi - a an - co la mor-te mi - a.  
 - co la mor-te mi - a an - co la mor-te mi - a.  
 - co la mor-te mi - a an - co la mor-te mi - a.  
 - co la mor-te mi - a an - co la mor-te mi - a.

# Giovanni Battista Bovicelli, *Regole, passaggi di musica* (1594)

Score source: Bibliothèque nationale de France

From the same pedagogical tradition as Ortiz's *Trattado*, Bovicellis' *Regole* offers extensive examples of passaggi (diminutions). The first set are for the ascending fourth, A4–D5. The second set is for the fifth D4–A4. In both notice the employment of the entire octave ambitus as a way to develop the figures.



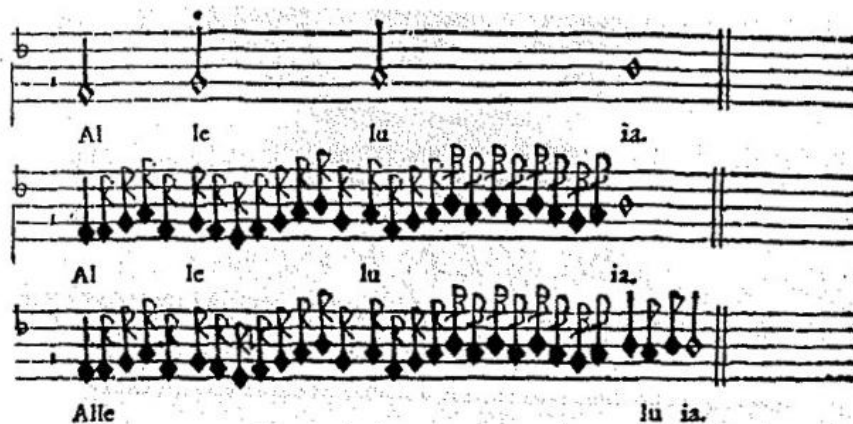
Here, the ascending fourth in scale form, D4–E4–F#4–G4.



A brief ascending figure ornamenting the final tonic.



Another series for the ascending fourth in scale form.



As in Ortiz's *Trattado*, the *Regole* gives multiple versions of typical cadence figures, as here (this figure is the same as the first one I quoted from Ortiz). Bovicelli doesn't separate his examples by number. The points of interest are the range employed and the substitution of an upper-register cadence for the original lower-register one.

Examples continue on the next page.



Di Gio. Battista Bovicelli.

E

34

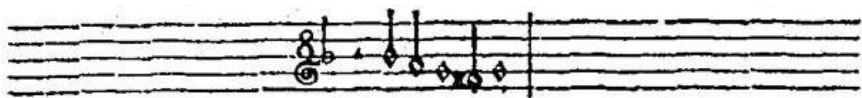
Handwritten musical score for 11 staves. The notation is in a single system, with measures 34 and 35 indicated by numbers above the staves. The music is written in a style characteristic of early printed music, featuring a single melodic line on a five-line staff. The notation includes various note values (minims, crotchets, quavers), rests, and bar lines. The key signature is one flat (B-flat). The piece concludes with a double bar line at the end of measure 35.

35



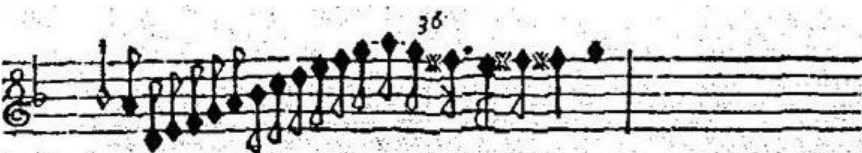
A slightly simpler version  
of the same cadence with  
similar variations.

Examples continue on the  
next page.



Di Gio. Battista Bonicelli.

E e







Bovicelli creates diminutions for the cantus voice in Palestrina, "Ave verum corpus," which is based on the secular madrigal "Io son ferito." Note the extended substitution of the upper register for the lower in the second system (boxed), and the octave leap and upper-register cadence in the fifth system (boxed).

Del Palestina.

**A**

Kapa non cor

pus A ne ve tum cor-

pus Ne tumde Maria vir gise

43

Ve re pas sum imma-

la tum In

Ricardo Rognoni, *Passaggi per potersi essercitare nel diminuire terminatamente, parte 2* (1594).

Score source unknown.

Still another source of multiple variations in diminutions. The first figure is the model, and variants are numbered. Total range expanded beyond the octave begins with no. 9, the first upper-register close is in no. 11, and all closes in nos. 15-24 are in the upper register.

Cadentie maggior.

19

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

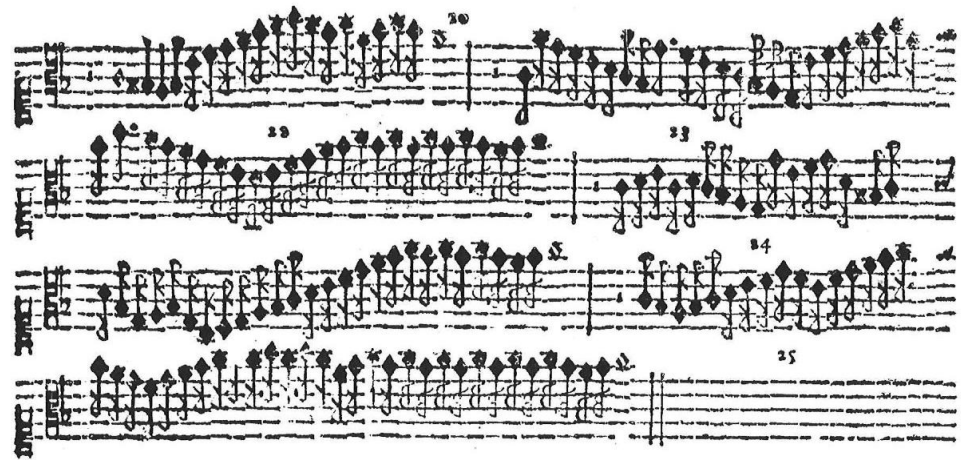
19

20

21

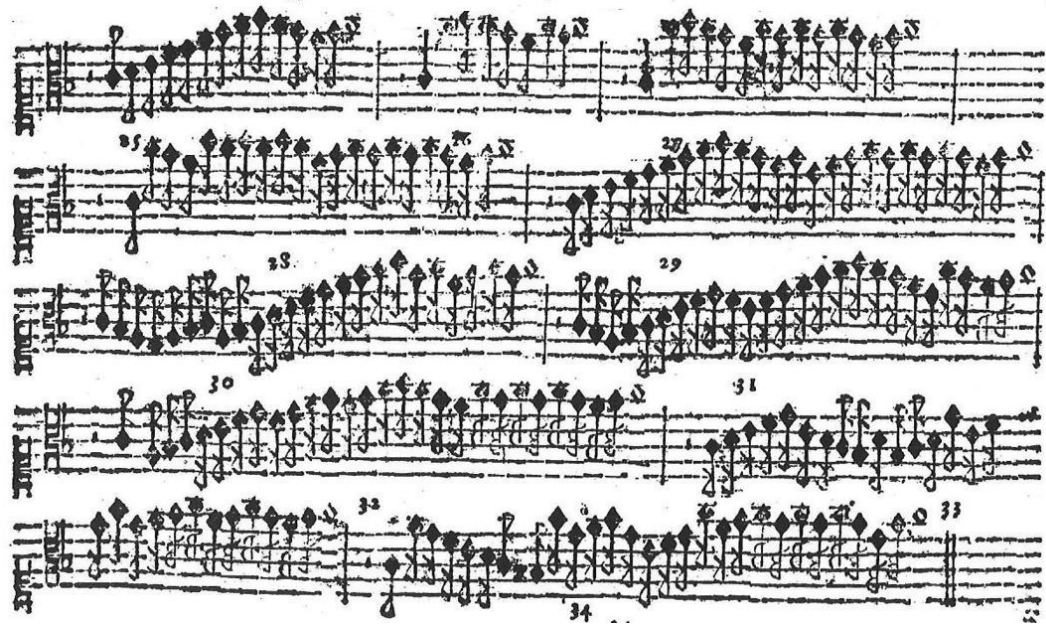
Diminution Riccardo Rognono.

C 8



Another series with a simpler neighbor-note cadence C4-B-nat3-C4, and 34 variations. Examples continue on the next page.

Dopo haver finite le Cadentie maggior  
Segue la Cadentie mezane.



Another  
neighbor-note  
figure with 22  
variations.

Si possonò fare una Quinta più alte  
quelle, che uanno all'Ottava.  
Seguitano le Cadentie minor.

Luigi Mazzi, *Ricercari* (1596), Canzon prima (from Heidlberger)

Beginning and ending, canto only until the last three bars. Cadence in the canto and tenor.

The image shows a musical score for a piece titled "Canto". It consists of four staves. The first staff is labeled "Canto" and contains a single melodic line. The second staff has a red box highlighting a specific musical phrase, which is a sequence of notes and rests. The third and fourth staves also contain musical notation, including notes and rests. The notation is in a standard musical format with a treble clef and a key signature of one flat (B-flat).

The image shows a musical score for the song "The Rose Tree". It consists of three systems of staves. The first system has a single staff with a treble clef, starting at measure 49 and ending at measure 52. The second system has two staves: a treble staff (measures 53-56) and a bass staff (measures 53-56). The third system has a single bass staff (measures 57-60). The music is in 3/4 time, with a key signature of one sharp (F#). The melody is simple and catchy, with a repeating pattern of eighth and quarter notes. The lyrics "The Rose Tree" are written below the staves. The score is enclosed in a black rectangular border.

**Giovanni Artusi, *Canzonette a quattro voci* (1598)**

Source: IMSLP; digital facsimile from Det Kongelige Bibliotek (Denmark)

“Tra ninfe e tra pastori.” Transcription for guitars by Anton Höger. “Cantus overtopped.”

“Hor ch’i fior odorati.” Transcription by Anton Höger. “Cantus overtopped.”



Giovanni Bassano, *Concerti* (1599), no. 5 “Viri sancti gloriosam”

Source: IMSLP; digital facsimile from MIBM (Bologna).

Mixolydian mode, ambitus D4-D5 with frequent extensions to E5, melodic activity mostly in the upper fifth G4-D5. Cadence in mid-register (circled), followed by “cantus discantus” ending on  $\wedge_5$  (D5).

Sex Vocum. CANTUS

Viri sancti gloriosum sanguinem fuderunt pro domino

Viri sancti gloriosum sanguinem fuderunt pro domino gloriosum

sanguinem gloriosum sanguinem fuderunt pro domino Imitati

sunt eum in morte sua Amauerunt Christum in vitam suam

Imitati sunt eum in morte sua Imitati sunt eum in morte sua

& ideo Coronas triumphales meruerunt. runt Co-

ronas triumphales ij meruerunt meruerunt.

Bass for the ending:

Coronas triumphales ij meruerunt

erunt Coronas triumphales meruerunt meruerunt.

Floriano Canale, *Canzoni da sonare a 4 et 8 voci* (1600c).

Modern notation by Allen Garvin.

“La Gambara”

An upper-register cadence reached through an octave leap closes the first section.

**La Gambara**

The musical score for "La Gambara" is presented in four staves: Canto (Soprano), Alto, Tenore (Tenor), and Basso (Bass). The time signature is common time (C), and the key signature has one flat (B-flat). The score is divided into two systems. The first system shows the vocal entries and initial accompaniment. The second system continues the vocal lines, with a measure number '15' above the Canto staff. The music concludes with a sharp cadence in the upper register.

In the final section, piling on of a short motive eventually turns into the final, upper-register cadence.

The musical score for the final section of "La Gambara" is presented in four staves: Canto (Soprano), Alto, Tenore (Tenor), and Basso (Bass). The time signature is common time (C), and the key signature has one flat (B-flat). The score is divided into two systems. The first system shows the vocal lines with a measure number '35' above the Canto staff. The second system continues the vocal lines, with a measure number '40' above the Canto staff. The music concludes with a sharp cadence in the upper register.



“La Fenarola”

Final section, very similar to that of “La Gambara.”

The image displays a musical score for the piece "La Fenarola", specifically the final section. The score is written for four staves (two treble and two bass clefs) in a key signature of one flat (B-flat). The music is organized into three systems, each starting with a measure number: 40, 45, and 50. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). Several measures are highlighted with black rectangular boxes, indicating specific musical phrases or patterns. The score concludes with a double bar line at the end of the third system.

“La Bevilacqua à 8”

Beginning. Ending on the next page.

**La Bevilacqua à 8**

The musical score is for a piece titled "La Bevilacqua à 8". It is written for four vocal parts: Canto, Alto, Tenore, and Basso. The score is in common time (C) and begins with a key signature of one sharp (F#). The notation is arranged in four systems. The first system shows the beginning of the piece, with the Canto part starting on a whole note and the other parts entering in the second measure. The second system, starting at measure 5, shows the vocal parts continuing their lines, with the Canto part having a long rest. The third system, starting at measure 10, shows the vocal parts continuing their lines, with the Canto part having a long rest. The fourth system shows the ending of the piece, with all parts concluding on a whole note.

Canto

Alto

Tenore

Basso

5

10

The musical score is presented in three systems, each consisting of four staves. The first system begins at measure 45, indicated by a measure rest. The second system begins at measure 50, also indicated by a measure rest. A double bar line is placed at the end of the second system. A diagonal line connects a note in the third system to a note in the second system, likely indicating a cross-measure rest or a specific melodic connection. The notation includes various note values, rests, and accidentals, with a key signature of one sharp (F#) visible in the second system.

Antonio Cifra, *Madrigali a cinque voci*, Libro 2 (1608)

Source: IMSLP; digital facsimile from Gallica (Bibliothèque nationale de France)

“Deh Tirsi anima mea”

Once-transposed Ionian, ambitus C4-C5 with extension to D5; final cadence is to C, not F: upper-register on C5.

Prima parte. CANTO

Eh Tirsi Tirsi anima mia perdona  
doue pietosa Esser non può perdona à questa  
fo la Nei detti e nel sembiante Riggida tua nemica Riggida  
da tua ne mica ma nel core Pietosissima Amante E  
fe pur hai desio di vendicarti Deh qual vendetta hauer puoi tu mag-  
giore Del tuo proprio dolo re Deh qual vendetta hauer puoi tu mag-  
giore Del tuo proprio Del tuo proprio dolo re.

Arcangelo Crotti, *Concerti Ecclesiastici* (1608)

Source: IMSLP; digital facsimile from MIBM (Bologna).

“Ego dormio”

Dorian mode, extension to E5; upper-register final cadence.

The image displays a page from a musical score for the piece "Ego dormio" by Arcangelo Crotti. The score is written for a vocal part, likely a soprano or alto, and is set in the Dorian mode. The music is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegro". The lyrics are in Latin and are written below the staff. The score begins with a large, ornate initial "E" for the word "Ego". The lyrics are: "Ego dormio & cor meum vigilat. Vox dei mei pulsan- tis aperi- mihi foras mea columba mea immaculata me aqua caput meum et erit plenu- m. Benedi- ci- me & cetera. me i- gnem nonna-". The score ends with a final cadence. The page is numbered "1" in the bottom right corner.

Ego dormio & cor meum vigilat. Vox dei mei pulsan- tis aperi- mihi foras mea columba mea immaculata me aqua caput meum et erit plenu- m. Benedi- ci- me & cetera. me i- gnem nonna-

Concerti di Arcangelo Crotti, Lib. 1. A. 1

# “Duo seraphim”

Dorian mode with extensions to F5.

Beginning of cantus 1 with upper-register cadence.



Final lines of cantus 1 with expressive highpoint (F5) and cadence from above.



Final lines of cantus 2:



Vincenti, publ., *Parnassus Musicus Ferdinandaeus* (1615)

Source: IMSLP; digital facsimile from MIBM (Bologna).

Vincenzo Pellegrini, "Vulnerasti"

Alto and bass score. Ending, with an internal mid-register cadence on D4 (boxed), then upper-register structural cadence on G4 (circled), with "coda" following, thus "end before the end."

The image displays a musical score for the piece "Vulnerasti" by Vincenzo Pellegrini, from the 1615 publication *Parnassus Musicus Ferdinandaeus*. The score is presented in two systems, each containing an alto and a bass staff. The music is written in 3/2 time and features a key signature of one flat (B-flat). The notation includes various note values, rests, and bar lines. A specific section of the score is highlighted with a rectangular box, indicating an internal mid-register cadence on D4. Another section is circled, indicating an upper-register structural cadence on G4. The score concludes with a "coda" section, which is marked with a double bar line and a repeat sign.

## Galeazzo Sirena, “O amantissime”

Beginning (2 lines) and ending (7 lines). Multiple upper-register cadences on several different degrees. The first (circled in line 1) is mid-register on A4, the second and third are on D5. In the seven ending lines, the cadence are (circled, in order) to F5, D5, E5 (!), B4 (!), E5, and E5. If this had been written with a one-sharp key signature (the common signatures by the mid-17th century were one flat, two flats, or one sharp), the mode would clearly be the one-sharp transposition of Aeolian (or what would later be transposing from A minor to E minor).

**C**aleazzo Sirena. Canto e Basso. 12 CANTO

ci fime Iesu Chrifte ii accen de cor meum

Amantissime amantissime & dul-

dium vt langueat & lique-

fiat anima mea ii in suauitate anima

mea in suauitate dilectio-

nis tue dilectio

nis tue dilectio-

nis tue dilectio

nis tue dilectio-

nis tue.



Ignazio Donati, *Concerti Ecclesiastici* (1618)

Source: IMSLP; digital facsimile from MIBM (Bologna).

A 2. Alto ouer Basso, cantandolo all'Ottava Basso.

O  
Dulcis & bone Iesu O dulcis & bone Iesu-  
& bone Iesu Qui amore & Charitate ii na-  
sci & mori dignatus es pro nobis Qui amore & mori dignatus es p  
no bis te rogamus & exoramus ne nos miseros relinuas sed  
dona ii & concede tuam nobis gratiam ii  
Cātemus ergo ii & laudē dem⁹ ii nomini Iesu  
Cantemus ergo ii & laudē demus ii nomini  
Iesu Eia fideles omnes cātantes eum laudātes semper dicētes:  
regnat regnat nomē Iesu Eia fideles omnes cantantes eum laudātes  
semper dicentes regnat regnat ii ij no men Iesu

Girolamo Diruta, *Seconda Parte del Transilvano*, Primo Libro (1622).

Modern notation by Pierre Gouin.

Ricercar no. 1

Modern notation by Pierre Gouin.

The score is written for a single melodic line on a five-line staff, with a bass line indicated by a 'b' in the first measure. The key signature is one sharp (F#), and the time signature is common time (C). The piece consists of 22 measures, divided into five systems. The first system contains measures 1-5, the second system measures 6-10, the third system measures 11-15, the fourth system measures 16-21, and the fifth system contains measures 22-23. The notation includes various rhythmic values (half notes, quarter notes, eighth notes, sixteenth notes, and rests) and accidentals (sharps and naturals). The piece concludes with a double bar line and repeat signs.

Girolamo Diruta, *Seconda Parte del Transilvano*, Terzo Libro (1622).

Modern notation by Pierre Gouin.

Ricercar no. 1

Modern notation by Pierre Gouin.

The score is written for a single melodic line on a five-line staff, with a bass line indicated by a 'b' in the first measure. The key signature is one sharp (F#), and the time signature is common time (C). The piece consists of 8 measures, divided into two systems. The first system contains measures 1-7, and the second system contains measures 8-9. The notation includes various rhythmic values (half notes, quarter notes, eighth notes, sixteenth notes, and rests) and accidentals (sharps and naturals). The piece concludes with a double bar line and repeat signs.

Girolamo Diruta, *Seconda Parte del Transilvano*, Libro Primo (1622).

Score source: Bibliothèque nationale de France

Soprano diminutions of an ascending phrase.

*Soggetto. SECONDA PARTE DEL TRANSILVANO* 11

*Minuta sopra la parte del Soprano.*

Girolamo Diruta, *Seconda Parte del Transilvano*, Libro Secondo (1622)

Diminution examples over the “Ut, Re, Mi” hexachord. Example continues on the next page. At the bottom is the hexachord (soggetto), above it are five different counterpoints, all of which eventually end in the upper register (the cadence between contrapunto and soggetto thus being the *cadenza perfetta*, here as D3-B4 to C3-C5).

12 · *SECONDA PARTE DEL TRANSILVANO*

The image shows a page from a musical manuscript. At the top, the title "12 · SECONDA PARTE DEL TRANSILVANO" is written. Below the title are five staves of music, each labeled "Primo Contrapunto", "Alto modo", "Alto modo", "Alto modo", and "Alto modo" respectively. These staves contain various musical notations, including notes, rests, and clefs. Below these five staves is a single staff labeled "Soggetto". The music is written in a historical style, likely 17th-century Italian.

*LIBRO SECONDO.*

The image shows a page from a musical manuscript. At the top, the title "LIBRO SECONDO." is written. Below the title is a single staff of music. The music is written in a historical style, likely 17th-century Italian.

(Diruta, *Seconda Parte del Transilvano*) Luccaso Luzzaschi, Ricercar a4 in the first mode

Beginning and ending. The 6-8 cadence is between the cantus and tenor (note that clefs for alto and tenor have been mistakenly flipped in the ending system).

24      *SECONDA PARTE DEL TRANSILVANO*

*Ricercare del Primo Tuono. A 4. Di Luzzasco Luzzaschi.*

(Diruta, *Seconda Parte del Transilvano*) Gabriel Batorini, Ricercar a4 in the ninth mode

32      *SECONDA PARTE DEL TRANSILVANO*  
*Ricercare del Nono Tuono. Di Gabriel Batorini.*

The image shows a page of a musical manuscript, page 32, titled "SECONDA PARTE DEL TRANSILVANO" and "Ricercare del Nono Tuono. Di Gabriel Batorini." The page contains three systems of musical notation, each with four staves. The notation is in a historical style, likely from the 16th or 17th century, and is written in a single system of four staves. The music is in the ninth mode and is a Ricercare in the Nono Tuono. The notation includes various musical symbols such as clefs, notes, rests, and bar lines.



Diruta, *Seconda Parte del Transilvano*, Examples of modes and transpositions

The model is the first system, a bicinium for cantus and tenor. The mode is Ionian, the cantus ambitus is C4-C5, and the cadence is to the latter.

## SECONDA PARTE DEL TRANSILVANO.

Poi ch'haucte inteso il modo, con il quale si formano li Tuoni, & anco le trasportationi alla Quarta alta, & alla Quinta bassa, vi è necessario intendere vn'altra sorte di trasportationi per poter rispondere al Choro in voce commoda, tanto nel Canto figurato, quanto nel Canto fermo. E perche la maggior parte de gl'Organi sono alti, fuora del Tuono Chorale, bisogna che l'Organista si accomodi a sonare fuor di strada, vn Tuono, & vna Terza bassa. Et per facilitarui, farò sopra d tutti li Tuoni vn Duo, & lo trasporterò in quanti luoghi si può trasportare, per poter rispondere al Choro. Prima lo douete praticare nelli suoi tasti naturali, & poi nelli luoghi trasportati; perche facilmente scenarete fuor di strada a tre, & a quattro, tenendo l'istesso ordine, cioè sonare vn Ricercare alla mente nelli tasti ordenarij, & poi sonarlo nelli luoghi trasportati.

Primo Tuono nelle corde naturali.



Trasportato vn Tuono più basso re, in C. sol, fa, ut.



Trasportato alla terza bassa, re, in B, fa, B, mi.





§4. Vocal music, additional titles 1601-1648

Jean de Castro, *Chansons, sonets, stanses et epigrammes a deux parties, Livre I* (1610)

Score source unknown.

“Amour ingrat me lache,” second part

Seconde partie. I O. C A S T R O :

T haut & bas a marcher me conuie a marcher  
me conuie & m'y cōcraint me fait perdre la  
traise du droit chemin du droit chemin me veut du bien  
me veut du bien a mon heur porte en-  
nie, a mon heur porte enuie.

“Te serois un grand sot,” second part

Seconde partie. I O. C A S T R O :

Ar pour t'auoir serui car pour t'auoir serui  
deux ou trois années deux ou trois anné. es en tristesse & lagueur & lan-  
gueur, hélas hélas hélas sans retom- penes, elles sont escoulé. es, elles sont escou- lées  
n'essaiant que rigueur n'essaiant que rigueur que rigueur.

"Je serois un grand sot," fourth part

**Quatrième partie: IO. CASTRO.**

Aitresse maitresse tu es bien de grans dons re- ue-  
stue de grans dons reuestue de grans dons reuestue tu es bell'en tes yeux  
tu as tu as le front poli & de belle estendue tu as le front poli & de bel & bel-  
belle estendue, le maintien gracieux le maintien gracieux le maintien  
gracieux le maintien gra- cieux.

"Je serois un grand sot," sixth part

**Sixième partie: IO. CASTRO.**

E perds dōc biē mō tēps ie perds dōc bien mō temps de  
de formais me plain- dre & demander support & demander support  
puis que tu es cruelle & t'es pleu & t'es pleu a te faindre, & t'es pleu a te  
fain- dre & t'es pleu a te faindre de me donner de me donner confort confort  
de me donner de me donner confort.

"Qu'est-ce mon coeur," first and third parts.

**Premiere partie. SUPERIVS.**

V'est ce mō cœur di moy qui te fait soupirer soupirer vn  
chand continuel qui me porte nuisance vn chand continuel qui me porte nuisance  
las c'est vne beauté ¶ las c'est vne beauté qui ne fait con- science  
par le feu de ses yeux par le feu de ses yeux toujours ¶ me mar- rirer toujours  
toujours toujours me mar- rirer.

**Troisieme partie. SUPERIVS.**

V'est ce qui te seroit en ce point agreable en ce point agreable en ce point agrea-  
ble & pourroit mettre fin a ton mal deplorable las di le moy mō cœur car t'en  
suis soucieux que la mesme beauté que la mesme ¶ beauté qui attrisa, la flamme ¶  
Pesteigne par pi- tie ou que plus fort l'enflam- me  
a fin que consumé ie soi bien tost ¶ bien tost heureux.  
Liure 1. a 2. parties. C

Jean de Castro, *Chansons, sonets, stanses et epigrammes a deux parties*, Livre 2 (1610)

"M'amour quand ie m'efforce," third part.

Troisieme & derniere partie. SUPERIVS. 6

R m'amour or m'amour fay souuent que  
c'est esclair esclairer pour vn signe certain, qu'e ma grande misere bien tost se  
mon- strera ta tresdouce pitie ayant cognu au vray mō seruice fidel.  
le, & combien suis espris de ta flamme iumel. le, sans auoir recherché d'un au-  
tre l'amitie, d'un autre d'un autre l'a- mitie.

Bb 1

"Las ou fuis tu," second part.

Seconde partie. SUPERIVS.

V si tu veux n'fais point de rigueur le retenir le re- tenir, Ou si tu veux n'f-  
sant point de rigueur le re- tenir fay que i'ay en sa place le tien,  
fay que i'ay en sa place le tien, du quel ie veux fondre la glace par ma cha- leur estant  
sur luy vainqueur, estant estant sur luy vain- queur.

"De me faire la guerre," first part.

In the final cadence, ficta is obviously assumed (the tenor part has A<sub>3</sub> at this point).

**Chançon. Premiere partie. S V P E R I V S.**

The image shows a page from a musical manuscript. At the top left is a large, ornate initial 'D' in a Gothic script. To its right, the title 'Chançon. Premiere partie. S V P E R I V S.' is written in a bold, black, sans-serif font. Below the title are five staves of music, each with a treble clef and a common time signature (C). The lyrics are written in French and are aligned with the notes on the staves. The lyrics are: 'E me faire la guerre amour a bien pouvoir, de me ruer par terre de', 'me ruer par terre, sans mercy en auoir, l'incertai- ne fortune, & la mort', 'importune par leur effort par leur effort, peuuet victoire acquer- re, acquer-', 're me rendant roide mort, me redant roide mort roide mort:'. The final cadence is marked with a double bar line and a fermata.

E me faire la guerre amour a bien pouvoir, de me ruer par terre de

me ruer par terre, sans mercy en auoir, l'incertai- ne fortune, & la mort

importune par leur effort par leur effort, peuuet victoire acquer- re, acquer-

re me rendant roide mort, me redant roide mort roide mort:



Adriano Banchieri, *Il Virtuoso Ritrovo* (1626)

Modern notation by Lorenzo Girodo.

No. 7 madrigal “Cor mio”

The entire score is here (on three pages). Despite remarkable figures in the modern operatic style—a few of which are circled on the first page—and after a tortuous ascent to a cadence on D5 (but where that final note is missing) in bars 23 ff., two later cadences to D5, including the final one, are clear and direct.

The image displays a musical score for the madrigal "Cor mio" by Adriano Banchieri, arranged by Lorenzo Girodo. The score is written for three parts: Soprano o Tenore (Soprano or Tenor), Baritone, and Arpicordo (Arpeggiated Lute). The music is in a key with one flat (B-flat) and common time (C). The lyrics are in Italian. Several melodic figures are circled in black, highlighting specific musical features. The score is divided into four systems, with bar numbers 6, 9, and 14 indicated at the beginning of the first, second, and third systems respectively. The lyrics are: "Cor mio Deh non lan-gui-re che fai te-co lan-guir che fai te-co lan-guir lan-guir che fai te-co lan-guir che fai l'a-ni-ma mi-a Mi-ra in que-sti d'a-mor lan-gui-di lu-mi te-co lan-guir l'a-ni-ma mi-a cor mio co-me il duol co-me il duol mi con-su-Mi-ra in que-sti d'a-mor lan-gui-di lu-mi cor". The Arpicordo part includes figured bass notation, such as "65 b", "#", and "43 #".

Soprano o Tenore  
Cor mio Deh non lan-gui-re che fai

Baritone  
Deh non lan-gui-re cor mio cor

Arpicordo  
65 b

6  
te-co lan-guir che fai te-co lan-guir lan-guir  
mio che fai te-co lan-guir che fai

9  
l'a-ni-ma mi-a Mi-ra in que-sti d'a-mor lan-gui-di lu-mi  
te-co lan-guir l'a-ni-ma mi-a cor mio

14  
cor mio co-me il duol co-me il duol mi con-su-  
Mi-ra in que-sti d'a-mor lan-gui-di lu-mi cor

# 43 #

18

- mi co-me il duol mi con-su mi s'io ti po-tes-si

mio co-me il duol co-me il duol mi con-su - mi

4 3 b # #

23

dar mo-ren-do a-i-ta Mor-rei per dar-ti vi-ta

Mor - rei mor-rei per dar-ti vi - ta s'io ti po-tes-si

b #

27

mor - rei mor-rei per dar-ti vi-ta che in -giu-sta-

dar mo-ren-do a-i-ta Mor-rei per dar-ti vi-ta Ma vi-vi pur

# # # 4 3

32

- men-te mo-re Ma vi-vi pur chi

chi vi-vo tien nell' al-trui pet-to il co-re che in -giu-sta-men-te mo-

4 # 3



36

vi - vo tien nell' al-trui pet - to il co - re che in -giu - sta men - te mo - re

- re Ma vi - vi pur chi vi - vo

# 4 # 3 4 # 3 b #

40

Ma vi - vi pur chi vi - vo tien nell' al-trui

tien nell' al-trui pet - to il co - re che in -giu - sta - men - te mo - re chi

b 4 3

44

pet - to il co - re chi vi - vo tien nell' al-trui pet - to il co - re

vi - vo tien nell' al-trui pet - to il co - re chi vi - vo tien nell' al-trui

4 3 4 3

48

chi vi - vo tien nell' al-trui pet - to il co - re nell' al-trui pet - to il co - re.

pet - to il co - re chi vi - vo tien nell' al-trui pet - to il co - re.

4 3 # # #

no. 12 aria del Gan Duca

A Dui e Piacendo à Quatro

Sinfonia

The musical score is for a Sinfonia in G minor, 3/4 time. It consists of three staves: Violino I, Violino II, and Basso Continuo. The key signature has two flats (Bb and Eb). The time signature is 3/4. The score is divided into three systems. The first system contains measures 1 through 6. The second system contains measures 7 through 13. The third system contains measures 14 through 19. A black rectangular box highlights the final cadence in measures 18 and 19, where the music concludes with a whole note chord in the Violino I and II staves and a half note chord in the Basso Continuo staff.

Violino I

Violino II

Basso Continuo

The end of the aria is given on the next page. It also has an upper-register final cadence, but where  $\wedge 8$  is reached from above (so, G5 to F5).

74

vo- stro ne - ro Che scher-zan-do al vi-so in-tor - no

vo- stro ne - ro Che scher - zan - do al vi-so in-

78

Not - te se - te a gl'oc - chi gior - no che scher - zan - do

- tor - no Not - te se - te a gl'oc - chi gior - no Che scher-

81

al vi - so in-tor - no not - te se - te a gl'oc-chi gior - no.

- zan - do al vi-so in-tor-no not - te se - te a gl'oc - chi gior-no.

Tarquinio Merula, *Concerti Spirituali*, book 2 (1628)

Modern notation by Lorenzo Girodo.

[18] “Pulchra facie” a Canto, Tenore, & Basso

The ending is shown on the next page.

The variety of cadences—to G, A, and D before the last one to C—is not unusual for the Ionian mode, even in the 16th century.

The image displays three systems of musical notation for the piece "Pulchra facie" by Tarquinio Merula. Each system consists of three staves: Canto (Soprano), Tenore (Alto), and Basso Principale (Bass). The music is written in a modernized notation by Lorenzo Girodo, featuring a treble clef for the Canto and Tenore parts, and a bass clef for the Basso Principale part. The time signature is common time (C). The lyrics are written below the notes. The first system shows the beginning of the piece, with the Canto part starting on a high note and the Tenore and Basso parts entering later. The second system continues the piece, with the Canto part leading and the Tenore and Basso parts following. The third system shows the end of the piece, with the Canto part leading and the Tenore and Basso parts following. The lyrics are: "Pul-chra fa-ci-e", "sed pul-chri-or fi-de sed pul-chri-or", "fi-de be-a-ta es be-a-ta es N. ..", and "de be-a-ta es be-a-ta es N. ..". The Basso Principale part includes figured bass notation (6, 5, 4, 3) indicating the intervals for the basso continuo. The Tenore part includes figured bass notation (8, 6, 5, 4, 3) indicating the intervals for the tenor continuo. The Canto part includes figured bass notation (8, 6, 5, 4, 3) indicating the intervals for the canto continuo.

As we have seen in many instances earlier, it is common to find several repetitions of a final upper-register cadence, but a prior cadence that sits above the final one is rare: cadence to D<sub>5</sub> but then a close on C<sub>5</sub>—both cadences boxed.

52

55

57

[24] “Ego flos campi” a Canto, & Basso con doi Violini

One or two violins as discant to a voice part (or to a vocal ensemble) is one of the hallmarks of music after 1650, but can sometimes be found earlier, as here. The two typical ways cadences are treated can be seen in this concertato motet. The intermediate cadence around bar 60 (boxed below) has the *cadenza perfetta* between the voice and violin 1, though more commonly the voice takes  $\wedge 2\text{-}\wedge 1$  and the violin  $\wedge 7\text{-}\wedge 8$ . See also the next page (“cantus discantus”).

51

sic di-lectus me-us di-lectus di-lectus me - us

sic di-lectus me - us sic di-

6

57

sic di-lectus me - us in-ter fi - li - os

- lectus me us sic di-lectus me - us in - ter fi-li os

6 6 b # 5 6 6 4, 3

The other common treatment of the voice and violin(s) relationship. At the end, violin I is “cantus discantus” and focuses on ^5, ending on C6, while the clausula pair is given to violin 2 and the voice.

89

sic di-lec-tus me-us di-lec-tus me - us sic di-lec-tus me-us di-lec-tus me - us sic di-lec-tus me-us di-lec-tus me - us

me-us di-lec-tus me - us sic di-lec-tus me-us di-lec-tus me - us

2 6 # # 6 5 # 6 3 4 5

95

me - us di-lec-tus me - us in-ter fi - li-

sic di-lec-tus me-us di-lec-tus me - us in-ter fi - li-

# 6 5 6 7 6 b # 5 4 3

101

- os in-ter fi - li-os. - os in-ter fi - li-os.

- os in-ter fi - li-os.

6 5 4 3 5 3



Claudia Francesca Rusca, *Sacri concerti* (1630).

Modern notation by Lorenzo Girodo.

I “Salve Regina.” Beginning for reference:

Canto, over Tenore

Sal - ve Re - gi - na Cae - lo - rum, Sal - ve

Organo

8

de - i - pa - ra Vir - go Sal - ve Do - mi - na cor - dis me -

14

- i, Do - mi - na cor - dis me - i, Do - mi - na cor - dis me - i,

Ending, with diminutions for “et gaudium meum” (“and my joy”), including an ascending cadence gesture.

88

or - ga - num, tu ca - stis - si - ma Ma - ter De -

95

- i vi - ta me - a a - mor me - us, et gau -

100

di - um me - um.

## 4 “Veni sponsa”

Even more striking than the preceding example, a set of diminutions proceeding through a full octave for the final “alleluia.”

The musical score is presented in three systems, each with a treble and bass staff. The lyrics are written below the treble staff.

**System 1 (Measures 61-67):** The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The lyrics are "tu- um in ae- ter-num in ae-ter- num, in ae-ter-num". A *Piano* marking is placed below the bass staff in measure 64.

**System 2 (Measures 68-73):** The melody consists of eighth and quarter notes. The lyrics are "al-le-lu-ia al-le - lu-ia al - le-lu-ia al-le - lu-ia al-le-lu - ia".

**System 3 (Measures 74-75):** The melody features a series of eighth notes followed by a half note. The lyrics are "al - le - lu - ia.".

## 12 “Jubilate”

The entire score is reproduced on three pages as an extended example of the discant character of the violin part (or flute, as indicated). The violin sometimes acts in a ritornello manner, at other times accompanies vocal phrases. The upper-register cadence in the introduction (bars 5-7) is an approach from above and an example of “cantus takes  $\wedge 3$  rather than  $\wedge 1$ .” This cadence is repeated, with a vocal “alleluia,” to end the motet.

The musical score is presented in three systems, each with three staves. The top staff is for Violino overo Fiffera, the middle for Canto over Tenore, and the bottom for Violone over Trombone. The key signature has one flat (B-flat) and the time signature is common time (C). The score includes vocal lyrics and instrumental parts.

**System 1 (Bars 1-4):**

- Violino overo Fiffera:** Melodic line with eighth and sixteenth notes.
- Canto over Tenore:** Rests.
- Violone over Trombone:** Bass line with quarter and eighth notes.

**System 2 (Bars 5-10):**

- Violino overo Fiffera:** Continues the melodic line.
- Canto over Tenore:** Vocal entry with lyrics: "Iu-bi - la-te iu-bi - la-te iu-bi - la-te iu-bi-".
- Violone over Trombone:** Bass line with quarter and eighth notes.

**System 3 (Bars 11-16):**

- Violino overo Fiffera:** Continues the melodic line.
- Canto over Tenore:** Vocal entry with lyrics: "- la - te De-o om -".
- Violone over Trombone:** Bass line with quarter and eighth notes.

**System 4 (Bars 15-20):**

- Violino overo Fiffera:** Continues the melodic line, ending with a trill (tr) on the final note.
- Canto over Tenore:** Vocal entry with lyrics: "nis ter- ra Al-le lu-ia, al-le lu-ia, al-le-".
- Violone over Trombone:** Bass line with quarter and eighth notes.

22

- lu- ia, Psal-mum di-ci-te psal-

28

mum di-ci - te di-ci-te no-

33

mi-ni e - ius, al-le-lu - ia, al-le-lu - ia, Da-te

40

da-te glo-ri - am lau - di e - ius lau- di e-

46

- ius Al-le-lu-ia, al - le-lu-ia, al-le-lu - ia,

54

al-le-lu-ia, al - le-lu - ia,

60

al-le-lu - ia, al - le-lu - ia, al - le-lu - ia.

### 13 “Hic accipiet”

The opening section, with two cadences to A4 and one to D5.

The ending of the piece is shown on the next page.

The musical score is presented in three systems. The first system shows the beginning of the piece with four staves: Canto I, over Tenore; Canto II, over Tenore; Basso; and Organo. The lyrics are: "Hic ac - ci - pi - et be - ne - dic - ti - o - nem,". The second system starts at measure 10 and continues the vocal parts with the lyrics: "Hic ac - ci - pi - et be - ne - dic - ti - o - nem, Hic ac - ci - pi - et be - ne - dic - ti -". The third system starts at measure 18 and shows the vocal parts concluding with the lyrics: "- o - nem,". The organ part provides a continuous accompaniment throughout the piece.

Canto I, over Tenore

Canto II, over Tenore

Basso

Organo

10

18

Hic ac - ci - pi - et be - ne - dic - ti - o - nem,

Hic ac - ci - pi - et be - ne - dic - ti -

- et be - ne - dic - ti - o - nem, Hic ac - ci - pi - et be - ne - dic - ti -

Hic ac - ci - pi - et be - ne - dic - ti - o -

- o - nem,

- o - nem,

nem,

A structural cadence (ending the main text) is to D5 in bars 51-53. After that, a section of “alleluias” repeatedly cadence to D5, including in the final bars (D5 in the second violin).

48

- ta-ri su - o, sa - lu-ta - ri su - o. Al-le-lu-ia, al - le-lu-

- ta-ri su - o, sa - lu-ta - ri su - o.

- ta-ri su - o, sa - lu-ta - ri su - o. Al-le-lu-ia, al - le - lu-

56

- ia, al - le-lu-ia, al - le-lu-ia, al - le-lu-

Al-le-lu-ia, al - le-lu - ia, al - le-lu-ia, al - le-lu-ia, al - le-lu-

ia, al-le-lu-ia, al-le - lu ia, al - le-lu-ia, al - le-lu-ia, al - le-lu-

64

- ia, al - le - lu - ia, al - le-lu - ia.

- ia, al - le - lu - ia, al - le-lu - ia.

- ia, al - le - lu - ia, al - le-lu - ia.



## no. 14 “Gaudete”

The first example continues on the next page. The introduction starts and ends with G5. When the voices finish their first lines of text, the introduction is restated against the vocal “alleluias” (bars 19 ff.). We saw this same device at the end of no. 12 (“Jubilate”). The introduction music reappears in ritornello fashion at bar 43—see the bottom of the next page—and again with the “alleluias” at the end of the piece (bars 64 ff.—see two pages below).

Violino over Fiffera

Canto

Alto

Violone over Trombone

5

Gau - de - te gau - de - te gau - di -  
Gau - de - te

11

- o gau - di - o ma - gno mar - ty - res Chri - sti,  
gau - de - te gau - di - o gau - di - o ma - gno

19

al-le-lu - ia, al - le-lu-ia, al -

mar-ty - res Chri - sti, al-le-lu - ia, al - le-lu - ia,

26

le - lu - ia,

al - le - lu - ia,

43

al-le-lu - ia, al - le-lu-ia, al - le-lu - ia, al - le-lu - ia,

50

al-le-lu-ia, al-le-lu-ia,

al-le-lu-ia, al-le-lu-ia,

57

al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-

al-le-lu-ia, al-le-lu-ia, al-le-lu-

64

- ia, al-le-lu-ia, al-le-lu-ia.

- ia, al-le-lu-ia, al-le-lu-ia.

no. 15 "Cantate"

The violin's final passage was used once before against "alleluias" ending the first verse (bars 37 ff.). Other than these two places, the violin's register is kept unusually low, mostly in the fifth G4-D5.

58

Al-le - lu-ia, al-le - lu-ia, al-le-lu-ia, al-le-lu - ia,

65

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

70

al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia,

## 23 "Ave virginum"

The beginning of this double-choir motet is given on this page; the ending (bars 57-68) is on the following two pages. The mode is Dorian; the two cadences in the opening primo-choro section are both ascending upper register events, as are three successive cadences at the end of the motet (bars 59, 63, and 68).

**PRIMO CHORO**

**Canto**  
A - ve A - ve Vir - gi - num gem - ma Ca - tha - ri - na,

**Alto**  
A - ve A - ve Vir - gi - num gem - ma Ca - tha - ri - na,

**Tenore**  
A - ve A - ve Vir - gi - num gem - ma Ca - tha - ri - na, A - ve

**Basso**  
A - ve A - ve Vir - gi - num gem - ma Ca - tha - ri - na,

**Organo**

9  
A - ve a - ve  
A - ve a - ve  
A - ve Vir - gi - num gem - ma Ca - tha - ri - na,  
7 6 5

17  
spon - sa re - gis re - gum glo - ri - o - sa,  
spon - sa re - gis re - gum glo - ri - o - sa,

57

non de-ne-ges suf-fra - gi - a non

non de-ne - ges suf- fra - gi - a non

gi - a non

non

non

non

non

non

[illegible]

## 30 "Gloria"

In this brief piece, there are three ascending upper-register cadences to D5, including the final one:

26

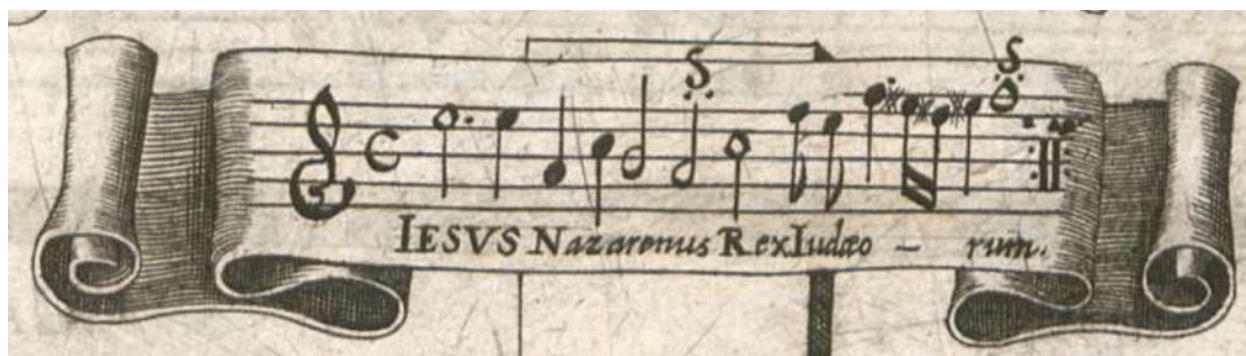
The musical score consists of two systems, each with five staves. The first system (measures 26-30) features four vocal staves (Soprano, Alto, Tenor, Bass) and one instrumental staff (Bass). The lyrics for the vocal parts are: "sae - cu - lo - rum. A - men." for Soprano, Alto, and Tenor, and "sae - cu - lo - rum. A - men." for Bass. The instrumental staff plays a simple accompaniment. The second system (measures 31-35) features five vocal staves (Soprano, Alto, Tenor, Bass, and a fifth voice part) and one instrumental staff (Bass). The lyrics for the vocal parts are: "- lo - rum. A - men. sae - cu - lo - rum. A - men." for Soprano, "- lo - rum. A - men. sae - cu - lo - rum. A - men." for Alto, "- lo - rum. A - men. sae - cu - lo - rum. A - men." for Tenor, "- lo - rum. A - men. sae - cu - lo - rum. A - men." for Bass, and "- lo - rum. A - men. sae - cu - lo - rum. A - men." for the fifth voice part. The instrumental staff continues with the same accompaniment.



Johannes Staden, *Herten-trosts-musica* (1630)

Score source: Bayerische Staatsbibliothek.

From the title page: Canon, the topmost of three overlaid on a large image of the Cross.



My notation of same:



Denis Macé, *Cantiques spirituels* (1639)

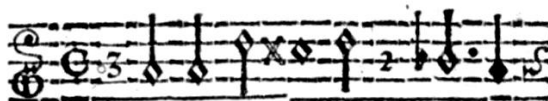
Source: IMSLP; digital facsimile from Gallica (Bibliothèque nationale de France)

For the six devotional songs I have included here, the entire voice part is shown; for four of the songs, also the bass for the final line or two. For all, the vocal formula in the final phrase is a scalar ascent that overshoots to  $\wedge 9$  before closing on  $\wedge 8$ .

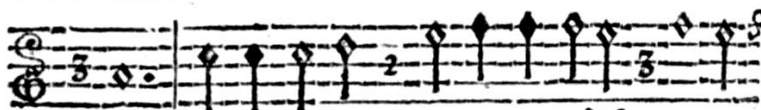
“En fin, mortel, il fait mourir”

## C A N T I Q U E S

*De la nécessité de la mort adoucie par la mort de I. Ch.*



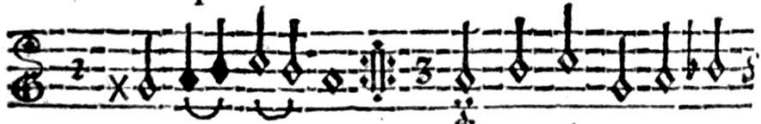
N fin mortel il faut mou-



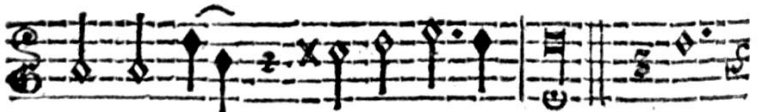
rir, Ta sentence est des-ja donné- e, A



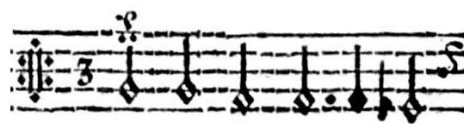
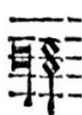
nul tu ne peux recourir: Car estant tres bien



ordon- né- e: Vn Dieu tres justemét



La veut te- nir absolu- ment.



Vn Dieu tres justement



La veut te- nir absolu- ment.

"Employ des esprits bien-heureux"

*Des premiers sentimens de l'Ame en l'Oraison .*



Employ des esprits bien-heureux,  
Ravissant charme de nos ames, Que les mô-  
dains sont malheureux De ne pas ressentir  
vos fla- mes: Vous faites qu'icy bas au milieu  
des trauaux On souffrît constâment le choc des  
plus grâds maux .

qu'icy bas au milieu des trauaux On souffient  
constâment le choc des plus grâds maux .

“Quelle bouche pourroit”

*De sainct Hyacinte .*

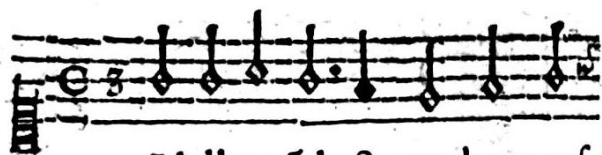


Q Velle bouche pourroit pu-  
 blier vos louanges , Et dignement parler de  
 vos rares vertus ? Vous auez esgalé la  
 pureté des Anges , Et mis deffous vos pieds les  
 vices aba- tus .

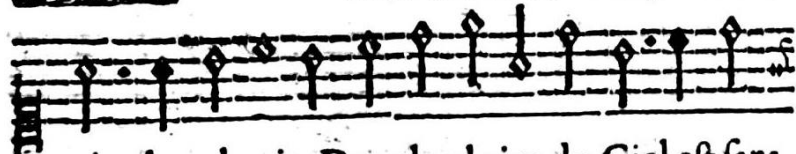


Vous auez esgalé la  
 pureté des Anges , Et mis deffous vos pieds  
 les vices aba- tus .

*Des Anges Gardiens.*



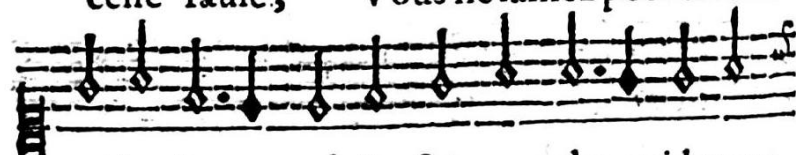
Idelles cōducteurs, beaux es-



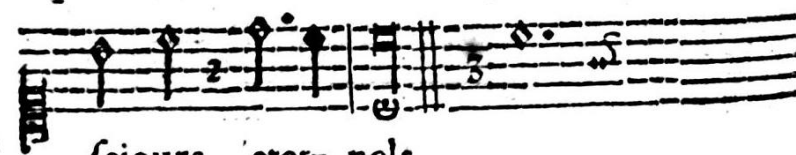
prits dont la vie Dans la gloire du Ciel est sans



cesse raie, Vous ne laissez pourtant de



prétre des mortels Le soin pour les guider aux



sejours eter- nels.



sans cesse raie, Vous ne laissez pourtāt



de prétre des mortels Le soin pour les gui-



der aux sejours eter- nels.

“Si par vostre douceur”

*Des larmes de S. Pierre.*



I par vostre douceur, Ayāt  
de moy pitié, Pour m'estre fauora- ble,  
Vous ne me tesmoignez vne sainte a- mitié,  
Pleurant amèrement, je seray mise-  
ra- ble.

*Du martyr de saint Pierre.*



L ne m'appartient pas d'es-  
Il faut la teste en bas me  
tre mis en la Croix Comme le fut mon maif-  
clouër sur ce bois, C'est comme je dois es-  
tre, Mes maux me seront doux, & seray  
tre:  
satisfait Si je puis aujourd'hui luy rendre  
ce res-pect.

“Il ne m'appartient pas”

Tarquinio Merula, *Pegaso*, op. XI, Libro 3 (1640)

Modern notation by Lorenzo Girodo.

no. 14 “Confitebor”

The ground is circled. Some upper-register cadences are boxed.

The musical score is presented in three systems. The first system shows the initial measures for Violino Primo, Violino Secondo, and Basso Continuo. The Basso Continuo part features a circled ground pattern. The second system continues the instrumental parts, with a boxed upper-register cadence in the Violino Primo part. The third system introduces the vocal line with the lyrics "et con-gre-ga-ti-o ne". The Basso Continuo part continues with the circled ground pattern. The fourth system shows further instrumental and vocal parts, with a boxed upper-register cadence in the Violino Primo part and a circled ground pattern in the Basso Continuo part.



165

- per et in sae-cu - la sae-cu-lo-rum a - men

- per et in sae-cu-

- per et in sae-cu-

et in sae-cu-

170

sae - cu - lo - rum a - men sae - cu - lo - rum a - men sae - cu - lo - rum a - men a - men.

- la sae - cu - lo - rum a - men sae - cu - lo - rum a - men sae - cu - lo - rum a - men a - men.

- la sae - cu - lo - rum a - men sae - cu - lo - rum a - men sae - cu - lo - rum a - men a - men.

it fine



## no. 15 "Laudate"

A concertato motet in the Phrygian mode. The final 30 bars are reproduced. A cadence to A is boxed in bars 92-93. In Phrygian, the common cadences are to E, A, and C. The latter induces a striking cadence to C6—see the circled passage starting in bar 105.

92

fi-li-o-rum lae-tan - tem et fi-li - o et spi - ri-tu - i

lae - tan - tem et fi-li - o

- tan - tem Glo-ri-a Pa-tri et fi-li - o et spi - ri-tu - i

3 4 3 6 # 6 5

101

sanc - to et spi - ri-tu-i sanc - to si-cut e-rat in prin-ci-pi - o et nunc et sem-per et in

et spi - ri-tu - i sanc - to si-cut e-rat in prin-ci-pi - o et nunc et sem - per et in

sanc - to et spi - ri-tu-i sanc - to si-cut e-rat in prin-ci-pi - o et nunc et sem-per et in

4 3 #6 #6 43 # # 6 5 # 6 43

At the end, the first violin more or less duplicates that earlier passage and cadence, but this time to a different effect, as the cadence is Phrygian: iv–I.

111

sae-cu-la se-cu-lo-rum et in sae-cu-la se-cu-lo-rum et in sae-cu-la se-cu-

sae-cu-la se-cu-lo-rum et in sae-cu-la se-cu-lo-rum et in sae-cu-la se-cu-

sae-cu-la et in sae-cu-la et in sae-cu-la

116

- lo-rum et in sae-cu-la se-cu-lo-rum se-cu-lo-rum a-men.

- lo-rum et in sae-cu-la se-cu-lo-rum se-cu-lo-rum a-men.

et in sae-cu-la se-cu-lo-rum a-men.

Ambrosius Profe, compiler, *Geistlicher Concerten und Harmonien*, Theil I (1641)

Source: IMSLP; digital facsimile from Jagellonian University (Poland)

no. 1 "Domino probasti me" ("Was soll ich thun")

A solo motet, its once-transposed Ionian mode clearly defined at the outset (box) and reinforced in the cadence to F<sub>3</sub> that ends the first section (circled in the fourth system). At the end (see the next page) an extraordinary series of scales as diminutions carries the voice over two lines to an upper-register cadence on F<sub>4</sub>.

**Tenor vel Cantus solus. I. Incerti.**

Do mi no pro bā sti me, & co gno vi sti me, tu no-  
Was soll ich thun/wo soll ich auß/wohin soll ich mich wendē/ zu

vi sti ses si o nem & re sur re cti o nem, de longe nôti  
welchem Ort und Enden/ zu wel chem Ort und Enden/ wo sol ich fliehen

me ac co gi ta ti o nes & iter meum in-  
hin für deinem Angesicht/irgend ij weiß ich O Herr

ve stigā-  
zu bleibē

sti. Ecce po yis si ma omni a Tu co gno visti, & an ti qva, Tu  
nicht. Macht ich im Himel Stelle/vñ mein Bett in die Helle/bist du doch in der

& formā sti me & po su isti super me super me Deus meus manū tu-  
Höhe/ auch in dem tieffsten See/ bistu doch ij in der Höhe vñ im tieff-

am, qvō i  
sten See

bo? Si ad-  
e. Nāhm ich  
scen.

scen de ro in Cœlum illic es, si descēdero infernum illic es, si pen-  
schon flügel von der morgērd the/ is und blieb

nas vel sum- se ro &  
in des Mee- res eusser

vola- rem ad ex-  
ste ste- te / so würd

tremū Ma ris, at tamē Tu il-  
doch dahinder mich deine Hand

lic es.  
fin den.

no. 19 Alexandro Grandi, "Date Nomini" ("Singet dem Herrn")

Now familiar focus on the upper register in the Sinfonia.

Alexandri Grandi. XIX.

*Sinfonia. à 3 Violini.*

A 4. A. T. T. B. XIX. Al. Grandi. con 3 Viol. è Viol.

*Sinfonia.* A te No mi ni e jus ma gni fi centi am, &  
 Singet singet dem Hæren/ singt ihm ein neues Lied/ sin  
 con fi te mini illi: In vo ce la bi o rum ve stro rum,  
 get dem Hæren alle Lænde: Predigt ein Tag am andern sein Heil/ er

For reference, the beginning of the alto part.

The end of the alto part. Notice the upper-register cadence to G4 (boxed) and the indication to repeat the sinfonia in ritornello fashion.

ij forte pian ij  
 unanimes

u na ni mes cla ma te cla ma te: O pe ra Do mini

univerſa bona Opera Do mi ni unni verſa bona valdè,

Al le lu ja, ij ij ij ij

Al le lu ja. *Sinfonia ut ſuprà.*

Ambrosius Profe, compiler, *Geistlicher Concerten und Harmonien*, Theil 2 (1641)

no. 6 Giacomo Arigoni, "O Sponsa" (an internal alleluia)

The entire alto solo part for a motet. This is my one example of an internal cadence that is not eventually followed by an upper-register final cadence. It's of interest because it sets the triple-meter "resurrexit"—triple-meter passages often are used for joyful expressions such as "alleluia," "laudate," and the like.

VI. Alto solo. Ejusdem.



Sponsa Christi laetare laetare, O Sponsa Christi laetare laetare

Presto.

Alleluja, laetare, Alle luja, O Sponsa Christi laetare laetare: ij ij

Alleluja, ecce, ecce, qui in sepulchro jacebat, qui in sepulchro jacebat jacebat, Alle luja, ij, qui in sepulchro jacebat, ij,

Alle luja, qui in sepulchro jacebat, Alle luja,

resurrexit, ij sicut dixit, Alle luja, refur-

rexit, qui in sepulchro jacebat, resurrexit, Alle luja, qui in sepulchro jacebat, Alleluja, ij, ij, ij

Eja, eja laudemus Deum, cantemus i omnes canticum novum, Alleluja,

Alle luja.



no. 14 Giovanni Battista Chinelli, "O dulcis amor Jesu"

The complete cantus part for this motet (for cantus and tenor). I have circled what could be called the structural cadence (to D4) on the basis of the text, which finishes here and whose final lines are repeated to the end, where a strong ascent leads to an upper-register cadence on D5.

This is one of those cases where a perfect balance is obtained between main section and "coda."

XIV. 2 C. e T. Giovan Baptista Chinelli.

Dulcis: O dulcis, ô dulcis amor Iesu, ô dulcis amor Ie-

fu, dulce dulce bo num di lecte mi,

36 ô mi Iesu ij dulcissime trahe trahe me post te, & inter

flores pone po ne me, ô mi Iesu dulcissime, trahe trahe me post te, ij

ij & inter flores pone pone me. O mi Iesu tu lux, tu

sol, tu fons, tu spes, tu vi ta, tu vita, tu bonitas infinita tu boni-

eas infini ta, tu fons, tu spes, tu vita, tu bonitas infini ta, tu lux, tu

sol, tu fons, tu spes, tu vita, ij tu bonitas infini ta, tu vi-

ta, tu bonitas, ij infi ni ta.

**Giovanni Felice Sances, Motetti op. 4 (1642).**

Modern notation by Lorenzo Girodo.

**No. 5 “Honestum fecit illum Dominus”**

The opening for reference:

Canto Primo

Canto Secondo

Basso Continuo

Ho - ne - stum fe - cit il - lum Do - mi - nus et cu - sto -

di - vit e - um ab i - ni - mi - cis et cu -

Ho - ne - stum fe - cit il - lum Do - mi - nus

A well-defined internal cadence to D<sub>4</sub>. As in Chinelli’s “O dulcis amor Jesu,” this could be called the structural cadence because it is followed by 20 bars of “alleluias.”

75

po-su-it su-per ca- put e - ius al- le-lu-

- tu-di-nis po-su-it su-per ca- put e - ius

79

- ia al- le-lu- ia al- le-lu- ia al- le-lu-

al- le-lu- ia al- le-lu-



Two final “alleluias,”  
the second an echo of  
the first, bring  
ascending upper-  
register cadences.

90

le - lu - ia

al -  
*piano*

le - lu - ia

*piano*

93

le - lu - ia.

al -  
*piano*

le - lu - ia.

7 6 5  
8 4 3

Andreas Hammerschmidt selected from DdT (1640s?)

“Eile mich zu erretten”

An internal cadence—two, actually, the first to D<sup>5</sup>, the second to A<sup>4</sup>—as counter-example.”Hochgelobt” (highly praised) is expressed directly through high long notes in cantus 1, F<sup>5</sup> and G<sup>5</sup>.

The image displays a musical score for a three-part setting of "Hochgelobt" by Andreas Hammerschmidt. The score is written for three voices (Soprano, Alto, and Tenor) and a piano accompaniment. The lyrics are in German. The score is divided into three systems. The first system contains the first two lines of the text. The second system contains the third and fourth lines. The third system contains the fifth and sixth lines. The piano accompaniment is written in the right hand of the grand staff, with the left hand providing harmonic support. The score includes various musical notations such as notes, rests, and bar lines. The lyrics are written below the vocal staves.

Freu-en und fröhlich müssen sein an dir, die nach dir fra-gen; und die  
dir, die nach dir fra-gen, freu-en und fröhlich müssen sein an dir, die nach dir fra-gen;  
dein Heil lie-ben, immer, immer sa-gen: Hoch-ge-lobt, hoch-ge-  
und die dein Heil lie-ben, immer, immer sa-gen: Hoch-ge-lobt, ge-lobt  
-lobt sei Gott, hoch-ge-lobt sei Gott!  
— sei Gott, hoch-ge-lobt sei Gott!

At the end, upper-register cadences to D5, the first two with F5 as an expressive highpoint.

The image displays a musical score for a vocal and piano piece, consisting of three systems of staves. The lyrics are in German. The score includes vocal lines (soprano and alto) and piano accompaniment (right and left hands). The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "mir, Gott, ei - le zu mir, Gott, ei - le zu mir, mein Gott, mein Gott, ver - zag ei - le zu mir, Gott, ei - le zu mir, denn du bist mein Hel - fer und Er - ret - ter, nicht, denn du bist mein Helfer und Er - ret - ter, denn du bist mein Helfer und Er - ret - ter, mein Gott, mein Gott, verzag nicht, mein Gott, mein Gott, verzag nicht, mein Gott, mein Gott, verzag nicht, mein Gott, mein Gott, verzag nicht, mein Gott, verzag nicht." The score features several upper-register cadences to D5, with the first two marked by a circle and a box. The piano accompaniment includes chords and arpeggios, with some measures marked with a circled '4'.

mir, Gott, ei - le zu mir, Gott, ei - le zu mir, mein Gott, mein Gott, ver - zag  
ei - le zu mir, Gott, ei - le zu mir, denn du bist mein Hel - fer und Er - ret - ter,  
nicht, denn du bist mein Helfer und Er - ret - ter, denn du bist mein Helfer und Er - ret - ter,  
- ter, mein Gott, mein Gott, verzag nicht, mein Gott, mein Gott, verzag  
- ter, mein Gott, mein Gott, verzag nicht, mein Gott, mein Gott, verzag nicht,  
nicht, denn du bist mein Helfer und Er - ret - ter, mein Gott, mein Gott, mein Gott, mein Gott, verzag nicht.  
nicht, denn du bist mein Helfer und Er - ret - ter, mein Gott, mein Gott, mein Gott, mein Gott, verzag nicht.  
nicht, denn du bist mein Helfer und Er - ret - ter, mein Gott, mein Gott, mein Gott, mein Gott, verzag nicht.  
nicht, denn du bist mein Helfer und Er - ret - ter, mein Gott, mein Gott, mein Gott, mein Gott, verzag nicht.

**Andreas Hammerschmidt, *musicalische Andachten* (1642)**

Modern notation by Klaas Spijker.

no. 6: "Wohl dem der den Herren furchtet"

A concertato motet for soprano solo, two violins, and continuo. The design is:

Symphonia 1

A1

"Wohl dem, der den Herren fürchtet"

Symphonia 2 (on the vocal motive of "Wohl dem")

A2

"Wohl dem, der den Herren fürchtet, der grosse Lust hat zu seinen Geboten;"

B

"des Same wird gewaltig sein auf Erden,  
das Geschlechte der Frommen wird gesegnet sein."

Symphonia 2 reprise and reprise of A2

C

"Reichtum und die Fülle wird in ihrem Hause sein,  
und ihre Gerechtigkeit bleibt ewiglich."

Symphonia 2 reprise and reprise of A2

A curiosity of this design is that the opening Symphonia has no connection to the melodic materials of the motet that follows.

On the next page, see section A2. A cadence to D is circled, and the closing cadence to G is boxed, the first violin going to G5 as the voice comes down to G4.

Two pages down, see the first instance of Symphonia 2 reprise and reprise of A2. This time both cadences are to G and it is the second violin that takes G5.

Three and four pages down are section C and the second instance of Symphonia 2 reprise and reprise of A2.

(Symphonia 2, end, and section A2)

29

wol dem/wohl dem, wohl dem, wohl dem, der den Her-ren

4 3 4 3 # #

35

fürch-tet/ der den Her-ren fürch - tet. der gros-se Lust hat der gros-se Lust hat zu sei -

# 4 # #

41

nen Ge - bo - ten/ des Sa-me

b 7 6 5

in original

(Symphonia 2 reprise and reprise of A2)

70

wol dem/wol dem/ der den Her-ren fürch-tet,

4 b b 4 3 b

76

der dem Her-ren fürch-tet, der dem Her-ren fürch - tet, der gros-se Lust hat/ der gros-se Lust

b # 4 # #

81

hat zu sei - nem Ge - bo - ten. Reich-tumb und die Fül-le wird in  
Reichtumb

b # 4 # 5 #

86

(Section C; Symphonia 2 reprise and reprise of A2. Example continues on the next page.)

91 *Reichtumb und die Fülle*

Reich-tum und die Fül-le wird in ih - rem Hau - se sein.

96

Reich-tum und die Fül-le wird in ih - rem Hau - se sein.

101

Reich-tum und die Fül-le wird in ih - rem Hau - se sein. Reich-tum und die Fül-le wird in

105

ih - rem Hau - se sein. und ihre Gerechtig-keit blei-bet e - wig-lich/

113

Wol dem/ wohl dem, der dem Her-ren fürch-tet, der den Her-ren fürch-tet,

117

der den Her-ren fürch - tet, der den Her - ren fürch - tet.

# 4 #

#

6

b



Andreas Hammerschmidt, *musicalische Andachten* (1642)

Score source: Sächsische Landesbibliothek in Dresden.

no. 9: "Das ist der Tag"

A similarly constructed motet for tenor solo, two violins, and continuo. Here is the entire first violin part. Note repeated cadences rising to A5, including the ending (on the next page, where I have added the tenor's ending lines for reference: in the *cadenza perfetta*, the tenor takes  $\wedge 2\text{-}\wedge 1$  as B3-A3 and the violin  $\wedge 7\text{-}\wedge 8$  as G#5-A5).

IX. Violino 1. à 3. H. D. Anton. Rißlingen.

Symphon.  
Es ist der Tag/ etc.

The image shows a page from a musical score for Violino 1, à 3. The title is "IX. Violino 1. à 3. H. D. Anton. Rißlingen." Below the title is the text "Symphon. Es ist der Tag/ etc." The music is written on seven staves. The first staff has a large decorative initial 'S'. The music is in 6/8 time. There are several annotations: a box around the 14th measure, a circle around the 15th measure, and another box around the 16th measure. The score ends with a double bar line and a repeat sign.



Voice, final lines:

wol gelingen/ O Herr hilf, O Herr las wol gelingen/ O Herr hilf/ (j

O Herr las wol gelin gen, las wol gelin gen,

no. 30: "Preise Jerusalem"

A motet for soprano and bass, two violins, and continuo. The entire first violin part is given here.

XXX. *Violino 1. à 4.* H. Georgio Kellingastien.

16.

Reise Jerusalem den Herren/ etc

Preise Jerusalem

Andreas Hammerschmidt, *Dialogi* (1645)

Score source: D. T. Ö.

Dialogi 13

The Symphonia is effectively separate from the motet—it is repeated between verses but there is no motivic connection between voices (soprano and tenor) and the instrumental section. The violins do not participate in the vocal sections.

**Symphonia à 3.**

Violino I.

Violino II.

Instrumento.

Basso continuo.

6

Dialogi 19

Similar to the preceding, but there are no indications for repetition of the Symphonia.  
Example continues on the next page.

**Symphonia à**

Violino I.

Violino II.

Trombone.

Instrumento.

Basso continuo.

**5**

6 6 # 4 #

6 4 #

6 4 4

6 # 4 #

7 6 5

The musical score is written for five staves. The first four staves are individual staves, and the fifth is a grand staff. The music is in 2/4 time. The first staff has a box around a specific melodic line. The piece concludes with a double bar line and a final chord. Below the grand staff, there are some markings: # 1 # and 7 6.